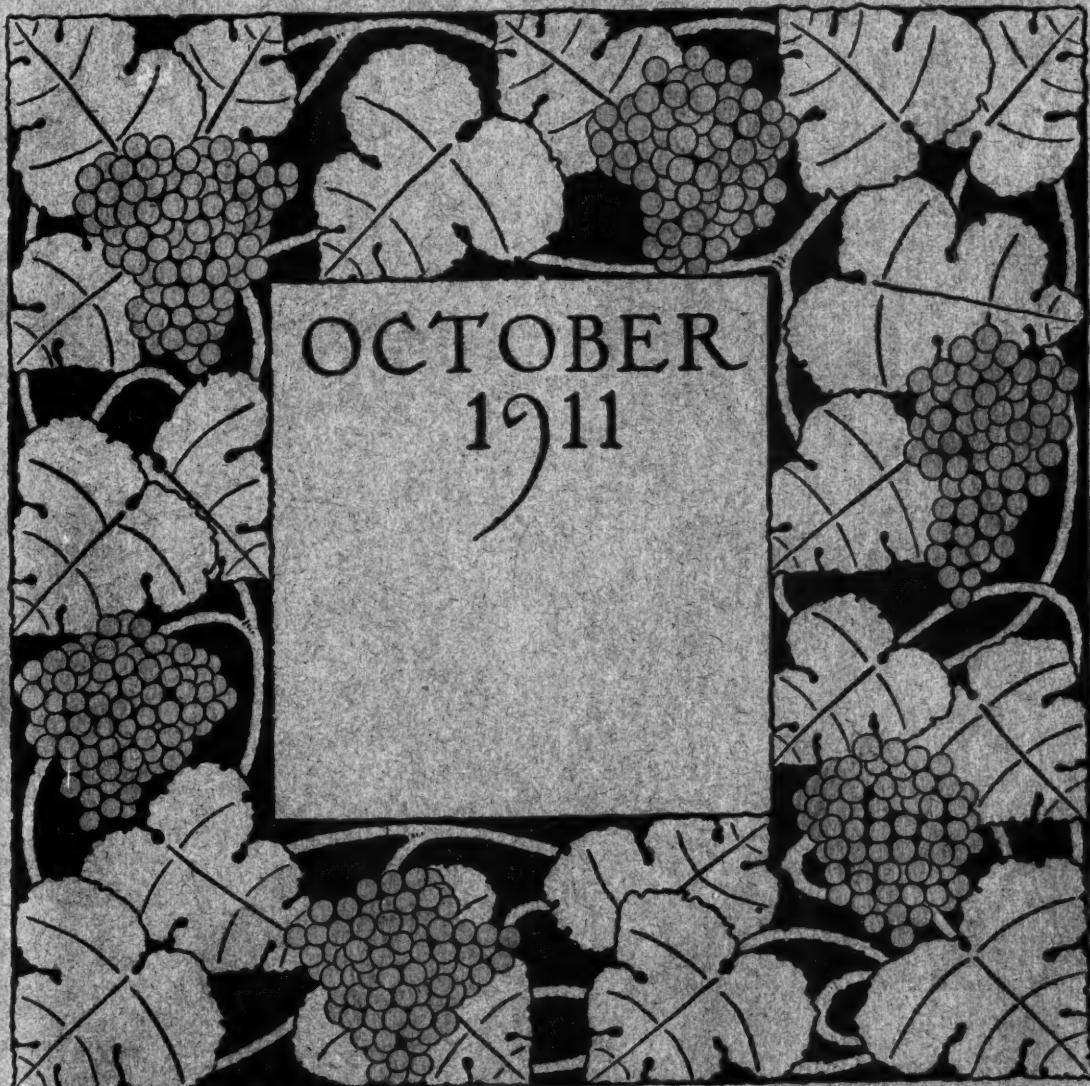




THE



INLAND PRINTER



OCTOBER
1911

VOL. 48-NO. 1

PRICE 30c



We know our costs
And have the courage
To ask our price,
Also to refuse to sell
Lower grade goods
In a given case
Than the work requires.
Our customers are printers
Who have the backbone
To pay for high-grade materials
And get the right price
For good printing.



Sigmund Ullman Co.

Chicago
Cleveland

Philadelphia

New York
Cincinnati





"Butler Brands"

of Writing Papers and Ruled Goods

the World's Standard

Write for samples and list
of above items in stock. The list
is too long to show here. Be sure
to get "Butler Brands"

Distributors of "Butler Brands"

Standard Paper Company
Midwest Paper Company
Southwestern Paper Company
Southwestern Paper Company
Pacific Coast Paper Company
Sierra Paper Company
Oakland Paper Company
Central Michigan Paper Company
Mutual Paper Company
American Type Founders Company
American Type Founders Company
National Paper & Type Company (Export Only)
National Paper & Type Company
National Paper & Type Company
National Paper & Type Company

Milwaukee, Wisconsin
Kansas City, Missouri
Dallas, Texas
Houston, Texas
San Francisco, California
Los Angeles, California
Oakland, California
Grand Rapids, Michigan
Seattle, Washington
Vancouver, British Columbia
New York, New York
City of Mexico, Mexico
City of Monterrey, Mexico
Havana, Cuba

BUTLER BRANDS
PAPER THE BEST

J.W. Butler Paper Company
Chicago.

ESTABLISHED 1844

Catalog Covers That Do You Justice

Your best advertisement is the catalog bearing your imprint that looks as well after six months use as it did the day you printed it.

Such a catalog makes each customer a booster for you and every catalog he issues is a successful salesman for you as well as for him. No matter what care and skill you employ in catalog making, you cannot produce work you would care to be judged by without a serviceable cover stock. To make a catalog artistic, the cover paper used must permit effective embossing, engraving or printing. It must lend itself to unusual and striking color work. And in addition to this, it must have the strength to withstand wear and tear — to keep the catalog intact and as beautiful as it was when it left your plant. ¶ You can produce catalogs that will satisfy your customers — arouse the admiration of prospective customers — and by which you are willing to have your ability judged if you use

Kamargo Mills

FOUNDED

1808



Catalog Covers

For 102 years four generations of the same family have made a scientific study of manufacturing Kamargo Mill Covers. Special equipment or "tackle" — careful study and long experience are combined to produce Kamargo Mills Covers — the most satisfactory, the most beautiful, and most durable you can use. Kamargo Mills Covers are suitable for big service catalogs, for dainty brochures, for small or large folders — any booklet where artistic display plus permanence and durability are desired. The wide variety of wonderfully rich tones, shades and colors of Kamargo Mills Covers, makes easy, unusually striking printed and engraved effects. ¶ And through our advertising we are not only educating business men to the use of better catalog covers, but we are actually increasing the use of catalogs. In SYSTEM alone, every month, we are creating new customers for you by telling over 100,000 executives — probably 300,000 cover paper purchasers — the economy and efficiency of Kamargo Mills Covers.

Get this Free Sample Book with 31 Catalog Suggestions

Kamargo Mills Samples de Luxe show you how various colors and inks can be blended, giving striking results in catalog work. It tells you how you can build up a reputation for high-grade catalog work, get more money for it and keep your estimates reasonable. We will send it promptly and tell you how you can get your share of the new business we are creating for printers who use Kamargo Mills Covers.

Just write us a brief note on your letterhead

TODAY — NOW

Knowlton Bros., Inc.

Cover Department B

Watertown

New York



The Latest Development in Kamargo Art Covers

As an illustration of Kamargo Mills Service to Printers, we call your attention to Alhambra Extra Heavy—a line that has been influenced in its development by the constantly-increasing demand for more effective catalog covers. The most successful users of catalogs are seeking new possibilities in cover effects—covers more attractive and more strikingly artistic. In order to enable printers to suggest new ideas in cover treatment that will combine the highest artistic qualities with the greatest wearing quality, we now offer

Alhambra EXTRA HEAVY Kamargo Covers

Made in 23 x 29 — 150, suitable not only for the highest grade catalog covers, but for picture mounts as well. The rich, unusual finish of these covers lends a distinction to any catalog. Novel and handsome printed, embossed, and engraved effects are easily obtained with them. The various beautiful colors—Carbon, Mahogany Brown, Golden Brown, Bronze, Chocolate, Grey, Mode, Silver Grey, and Buff—in themselves suggest wonderful blendings of inks, and lend harmony for photograph mounting.

**When you ask for Kamargo Samples de Luxe—request Samples of
Alhambra Extra Heavy—they will delight you**

It is a positive pleasure to plan and execute catalogs when you use Kamargo Mills Covers. And for the job that demands the best you can produce, be sure you consider the results you can attain with Alhambra Extra Heavy Covers. ¶ A brief note on your letter-head brings this interesting and profitable exhibit to you without cost.

WRITE FOR IT NOW



Knowlton Bros., Inc.
Cover Department B
Watertown **New York**



Jaenecke's Printing Inks

Are famous for their excellence, for their strength and density, for their unvarying quality. They save time in the pressroom. They save money for their users.

ASK FOR OUR SPECIMEN-BOOK

Main Office and Works—NEWARK, N. J.

THE JAENECKE PRINTING INK CO.

CHICAGO OFFICE: New Number, 531 S. Dearborn Street

Old Number, 351 Dearborn Street

NEW YORK

PHILADELPHIA

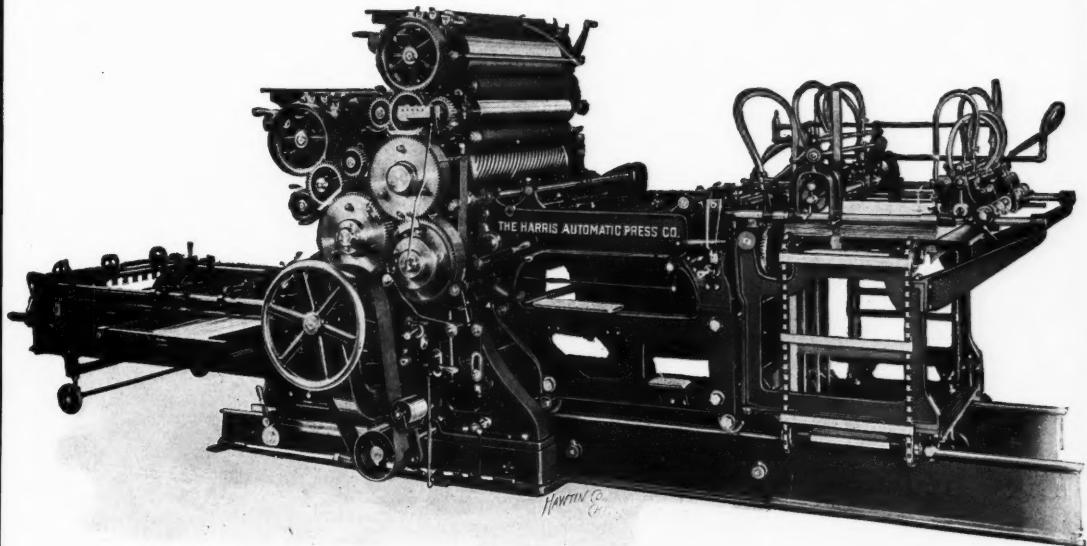
ST. LOUIS

DETROIT

PITTSBURG

BALTIMORE

TIME IS MONEY ESPECIALLY IN YOUR PRESSROOM



Get your pencil and paper and set down in one column the output of your flat-bed press for a day—a week or a month. Result.....

Then do the same with our guaranteed speed of 4,000 per hour, one or two colors at a time, on our 28x42 inch Harris Automatic Printing Press. Result.....

A simple problem of subtraction worked out will give you some idea of why you are not making more money than you are in the printing business.

Automatic Pile Feeder of perfect working mechanism—rigid impression that will produce beautiful printing—guaranteed accurate register and an Art Delivery that delivers the printed sheets printed side up alternately in two trays—a money-maker to any printer who will install one.

CAN WE PROVE IT?
YOU BET WE CAN. ASK US.

THE HARRIS AUTOMATIC PRESS Co.

CHICAGO OFFICE
Manhattan Building

FACTORY
NILES, OHIO

NEW YORK OFFICE
1579 Fulton-Hudson
Terminal

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO

636-704 Sherman Street

PITTSBURG

First Avenue and Ross Street

ST. LOUIS

514-516 Clark Avenue

KANSAS CITY

706 Baltimore Avenue

ATLANTA

52-54 So. Forsyth Street

INDIANAPOLIS

151-153 Kentucky Avenue

DALLAS

675 Elm Street

MILWAUKEE

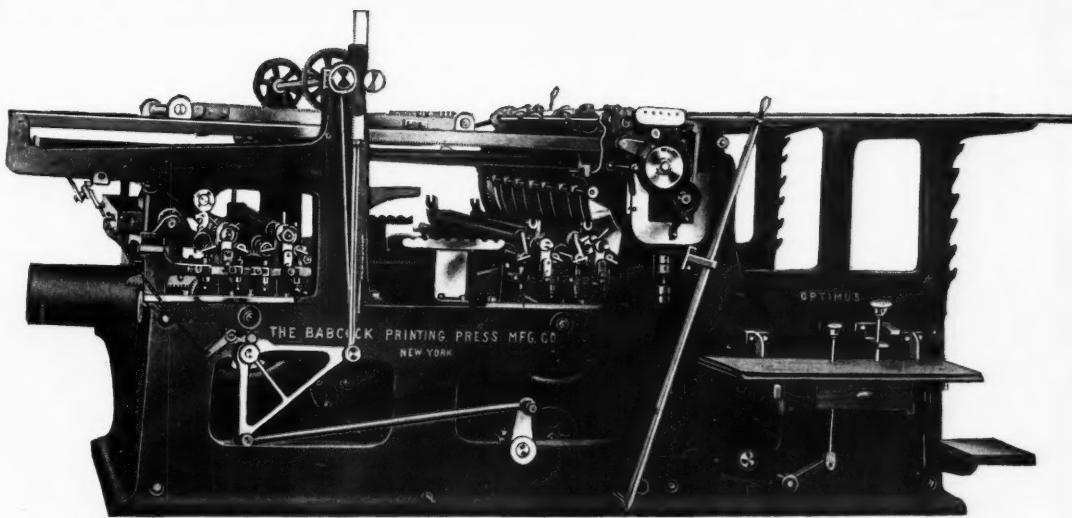
133-135 Michigan Street

MINNEAPOLIS

719-721 Fourth St., So.

DES MOINES

609-611 Chestnut Street



THE HEAVIEST, SIMPLEST, MOST COMPACT AND HANDSOMEST TWO-REVOLUTION. COMPARE THIS ILLUSTRATION WITH THAT OF ANY OTHER

THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
New York Office, 38 Park Row. John Haddon & Co., Agents, London.

Miller & Richard, Canadian Agents, Toronto, Ontario

BARNHART BROTHERS & SPINDLER, WESTERN AGENTS, 168-172 W. MONROE ST., CHICAGO

Great Western Type Foundry, Kansas City, Missouri; Great Western Type Foundry, Omaha, Nebraska; Minnesota Type Foundry Co., St. Paul, Minnesota; St. Louis Printers Supply Co., St. Louis, Missouri; Southern Printers Supply Co., Washington, District Columbia; The Barnhart Type Foundry Co., Dallas, Texas; National Paper & Type Co., City of Mexico, Vera Cruz, Monterrey, and Havana, Cuba. On the Pacific Coast—Pacific Printers Supply Company, Seattle, Wash.

The Babcock Optimus

Distribution never stops when an Optimus press is running. Position of bed does not check it. The finest possible ink manipulation is obtained; there is great saving in rollers, economy in ink and convenience in handling.

The ductor is a distributor one-half the time. It deposits ink on first table vibrator at the instant bed is at the reverse *and vibrator still*. Contact, with rotation and vibration, continues until bed is at the opposite reverse. Ductor then returns to fountain *without rotary motion*, and remains during the second half of bed movement. It is utilized to the utmost; its quiet action preserves it from injury, and prevents noise.

During the first half of impression the ink is thoroughly broken and equalized between ductor, vibrator and the two forward table rollers. It is well distributed when it reaches the plate. Here it is further worked

between the four composition rollers, their vibrators and the table before it is taken up by the form rollers, their vibrators and riders, which in turn work it against the table. Undistributed ink cannot reach the form.

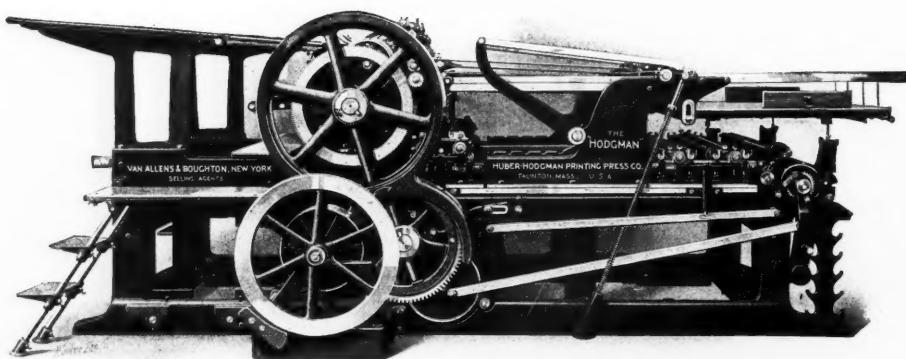
All composition rollers are interchangeable even as riders. Any roller can be used as a ductor, a handy and exclusive advantage. Any form or table roller can be put out of service independently of any other without missing an impression. The delivery table is easily moved back to uncover fountain and table rollers.

The action is easy, noiseless, continuous, and splendidly effective. It is a completely satisfactory distribution, fit for the hardest work. It is confidently placed among the other superiorities of the Optimus. It is decidedly economical in roller cost, as a roller not best for the form can have a prolonged usefulness elsewhere. Half of the average composition bills may be saved.

The Babcock Optimus

SET IN AUTHORS ROMAN

THE HUBER-HODGMAN PRINTING PRESS



THE HODGMAN

THE New Hodgman Press must be seen to be appreciated. The top of the bed being only thirty-four inches from the floor, all sizes, you can readily see how much easier to put on the form. This press has five tracks — one under each bearer and one directly under the center where the cumbersome and heavy rack hangers and shoes are placed on other machines. The new movement Hodgman has no shoes or rack hangers, and in their place is a four-inch track, giving a rigid impression. The new driving mechanism, doing away with the shoes and rack hangers, is the most durable and powerful reverse ever used on any press, eliminating vibration and noise and giving great speed. The new cylinder lift gives absolutely rigid impression. We are having unstinted praises from every user. This machine is up to date with many new features that appeal to the users. It will take you but a few minutes to place your own estimate on its merits. See it, and know the value of this modern printing press — the fastest speed and most durable in construction built.

VAN ALLENS & BOUGHTON
17 to 23 Rose St. and 135 William St., New York.
FACTORY — TAUNTON, MASS.

AGENT, ENGLAND,
P. LAWRENCE PRINTING MACHINERY CO., Ltd.
57 Shoe Lane, London, E. C.

WESTERN OFFICE, 343 S. Dearborn Street,
H. W. THORNTON, Manager,
Telephone, Harrison 801. CHICAGO



lar one dollar ninety-five cent coat. As a matter of fact a great many mail order houses whose buying power is limited would have to pay as much for this coat as we are asking you to pay, so you can see that a "special" really means something with this house.

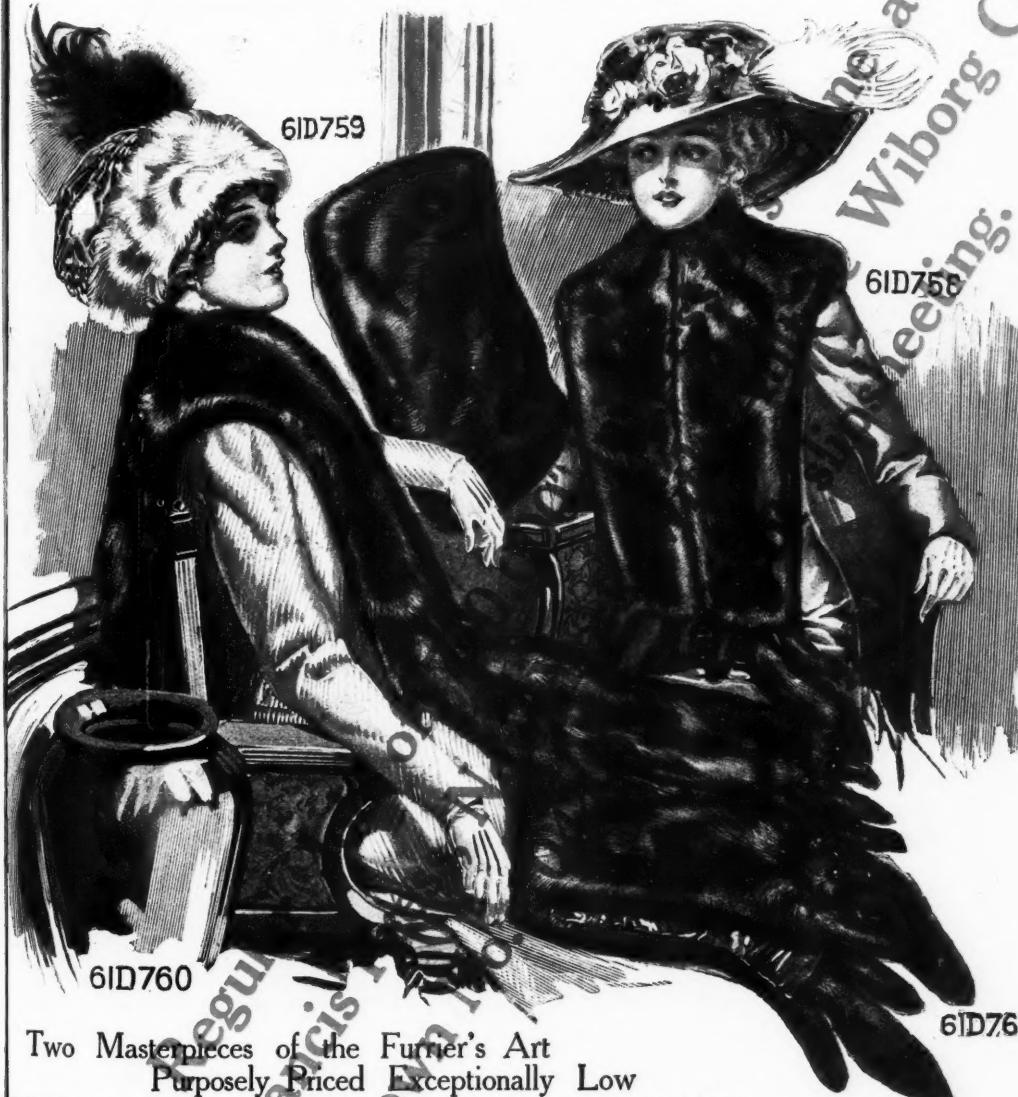


soles, heels and
ant stocking to
pair

18D900—Women's
gauze
soles, heels and
sizes 8 to 10; \$6

18D901—Women's
openwork lace
soles; black on

Greenhut-Siegel Cooper Company—New York City



Two Masterpieces of the Furrier's Art Purposely Priced Exceptionally Low

HERE is nothing so dressy, nothing so handsome and rich as a beautiful set of furs—a fur set that is made right from selected skins; made so well that every time you put it on, you feel like saying to yourself: "There is nothing better at the price, my furs look it. I am proud of them."

61D758—Fur Scarf; a veritable bargain wonder. Every man who chooses this scarf will always speak in complimentary terms about the quality standard of the Greenhut-Siegel Cooper Co.'s furs—their fine workmanship; in fact, you'll do that if you buy any of our furs, but it's the wonderful value with which we desire most of all to impress you in making this offer. This scarf comes in black or own genuine coney (mention color desired); trimmed front and back with two tails and four paws; it's warm, comfortable, large and dressy; lined with satin to match fur. It's the best coney scarf in America at this price, is sure to give you satisfactory service and fur enjoyment, and you'll say it's the handsomest fur scarf we've ever seen at this price. \$7.50

61D759—Pillow Muff; an unusually large, rich and handsome new-style pillow-shape muff that required more skins in making than any coney muff ever sold at this low price; shirred at the ends; lined with satin to match. You order this muff in black or brown; it was made up specially to match the scarf shown on the same figure. A wonderful value at our price. \$5.50

Special Price for Set, consisting
of Scarf 61D758 and Muff 61D759 } \$12.50

61D760—Genuine Fox Scarf; a great many furriers will tell you that you cannot buy real fox at our prices, but don't you believe them—their opinions are based upon the narrowness of their environment. We cannot only sell you genuine fox at this price, but the handsomest, dressiest and richest fox you have ever seen, sold at a third more elsewhere. This beautiful fox scarf comes in black, sable or Isabella (mention color desired); well and carefully selected; two large, handsome tails and four paws in front, and one head and one tail in back; scarf is lined with satin to match color of the fur. It's a specially low price for a genuine fox scarf. \$14.50

61D761—Open Rug Muff; large, handsome and rich, and made up especially to match the scarf shown on the same figure; comes in black, sable or Isabella (be sure to mention the color you want); handsomely trimmed with two large tails, two perfect heads and eight paws; the scarf and muff certainly make a handsome fur set, that will last a lifetime with the proper care. We wanted the reputation of offering the finest fox set ever put out at these low prices. Lined with satin to match; silk wrist cord. \$12.50

Special Price for Set, consisting
of Scarf 61D760 and Muff 61D761, } \$24.95

AS LONG there was that man decade we arr skins to be de February, the month of the y to have this be priced imported

Of course w year's work that enables supremacy b than it is po

During the S in our mammal out for this Fa you, making wi set ever offered

You can hardly give us to h as one of our v over a quarter these furs that that enables ove stitutions in Ar can positively ha do not find eve guarantee on th of character an comes to us bec methods.

When it com fashion richness scribable wealth and if you pleas that rivals a cro brown, you can then reflect upon our low price p

Here's
Ren

61D740—Black o too. You know furriers heaped that has no tra by their right is not only a h carries great s all odds to be r It is a soft, wa fine satin. Th twelve tails an color of the fu brown. There anyone who ch that can be pa

61D741—Black o shape, trimmed in carrying; lin down, which in to match the sc the scarf will

S

reinforced double
soles; most pleasant;
10; 6 pair, \$1.40;
25c.

osiery; extra fine
and reinforced
ock, white or tan;
49c.
siery; handsome
f designs; double
pair 49c.

—and you can buy a so-called pony skin at most any price. We will give you a written guarantee that we sell only genuine Russian pony skin coats, genuine Chappel dye. Has semi-fitted back; a gracefully hanging and exceedingly stylish coat; large shawl collar; lined throughout with genuine Skinner's satin; closes with three black silk buttons and fastens with a loop at collar. \$47.50

closes with three fur buttons, and at the neck with silk loop and olive; the best and most reliable genuine Caracul coat ever sold at this price \$47.50
61D663A—Special French Seal Coat; same style as 61D663; 52 inches long; lined with brown guaranteed Skinner's satin. Greenhut-Siegel Cooper Co.'s special price. \$62.50

We Pay Postage and Express Charges



Two Handsome Fur Sets that Mark Fashion's Smartest Styles Priced for Quick Selling

In selling furs it's not only our policy to sell *thoroughly* reliable furs, but we always aim to sell *better* quality than any other mail-order house, at a very much lower price, and as an example of that policy and a proof of our sincerity living up to this claim we present these two handsome fur sets at these *remarkably* low prices. It is furs of character that win your lasting regard, your *permanent* patronage—and that's what we are after above everything. Our illustrations are not "doctored" up to please the eye, nor do they misrepresent the article illustrated. In each instance, each illustration is a faithful reproduction of the article we sell, as to size and style.

61D765—White Thibet Scarf, extremely striking, pliant and beautiful; looks so much like the real white fox that you would have to have a white fox at hand and make a comparison to tell the difference; and you know how beautiful, stylish and smart a white fox set is. Soft and fluffy, and is really a handsome fur; has head and tail just as illustrated. Scarf is white satin lined; the dressiest scarf you have ever seen at this price. Of course you know you could not buy a white fox set in style like this short of \$15.00; one of our great fur specials at \$4.98

61D766—White Thibet Muff, made up especially to match the above scarf; made in the large, generous pillow shape now so very fashionable; white satin lined, with a white silk wrist cord. This muff, with the above scarf, makes a most beautiful set, and with a set like this you know you are smartly and richly dressed. \$5.50

Special Price for the set, consisting of Scarf 61D765 and Muff 61D766

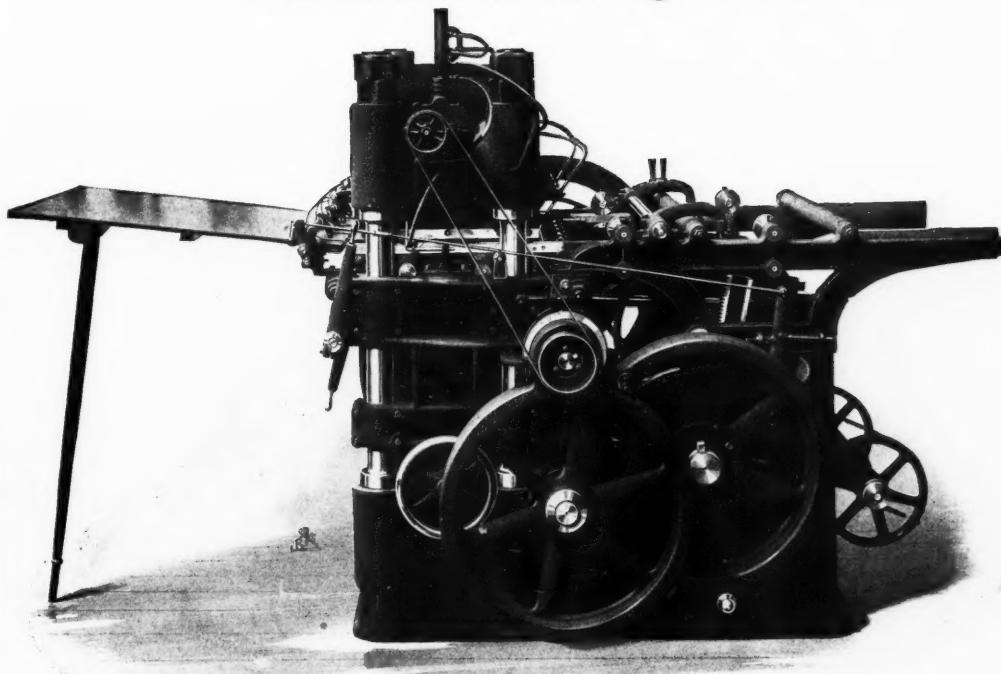
61D767—Isabella Fox Scarf, sometimes called sable for very reliable, rich, silky fur of exceptional style. A great many have said that this fur is the nearest approach to sable that there is. It is the same soft, beautiful shade of brown which makes the rare and priceless sable so desirable. Front of scarf, as you will note, has one large head and four paws; the back of scarf has one large and two paws, which hang gracefully down the back to waistline; lined with Skinner's satin to match. Our full illustration will give you an idea of the style-beauty of this dressy fur set. We consider it splendid value at \$11.50

61D768—Isabella Fox Muff, made up especially to match above scarf; it's in the new large pillow shape; trim with large head, tail and four paws; lined with Skinner's satin to match; silk wrist cord; made on a soft downy material at \$5.50

Special Price for the set, consisting of Scarf 61D767 and Muff 61D768

The Seybold Four-Rod Embossing Machine

With Mechanical Feeding Device



Built in Four Sizes: 22 x 28, 26 x 33, 28 x 38 and 32 x 42 inches

Specially equipped for highest-class embossing on large sheets of labels and postal cards, calendars, catalogue and book covers, paper novelties, paper boxes, etc.

Guaranteed to give *absolutely perfect register* at a speed of from 840 to 1,200 impressions per hour, dependent upon the size and style of sheet being handled.

LET US SEND FULL PARTICULARS

THE SEYBOLD MACHINE COMPANY

Makers of Highest-Grade Machinery for Bookbinders, Printers, Lithographers, Paper Mills, Paper Houses, Paper-Box Makers, etc.

Embracing — Cutting Machines, in a great variety of styles and sizes, Book Trimmers, Die-Cutting Presses, Rotary Board Cutters, Table Shears, Corner Cutters, Knife Grinders, Book Compressors, Book Smashers, Standing Presses, Backing Machines, Bench Stampers; a complete line of Embossing Machines equipped with and without mechanical Inking and Feeding devices.

Home Office and Factory, DAYTON, OHIO, U. S. A.

BRANCHES: NEW YORK, 70 Duane Street; CHICAGO, 426 South Dearborn Street.
AGENCIES: J. H. SCHROETER & BRO., Atlanta, Ga.; J. L. MORRISON CO., Toronto, Ont.; TORONTO TYPE FOUNDRY CO., LTD., Winnipeg, Man.; KEYSSTONE TYPE FOUNDRY OF CALIFORNIA, 638 Mission St., San Francisco, Cal.
THE BARNHART TYPE FOUNDRY CO., 1102 Commerce St., Dallas, Tex.

Bodoni Italic

Cast on Script Line

36 Point

5 A \$2 45 9 a \$2 55 \$5 00

CHARMING DESIGN MENTIONED
*Magnificent Bodoni Italic Introduced
Exquisite Array of Legible Characters*

30 Point

6 A \$2 10 11 a \$2 20 \$4 30

HANDSOME COMPLIMENTS RECEIVED
*Meritorious Comments From Live Advertisers
University Drawings Mystified the Spectators*

24 Point

7 A \$1 70 13 a \$1 80 \$3 50

INGENIOUS MECHANICS PRODUCING RESULTS
*Energetic Journeymen Submitting Remarkable Devices
Modernized Printing and Bindery Machines Furnished*

18 Point

11 A \$1 50 22 a \$1 75 \$3 25

10 Point

21 A \$1 20 41 a \$1 30 \$2 50

STUDIED INTERESTING METHODS
*Most Reliable Printing Material Secured
Forty Useful Christmas Novelties Drawn
Important Documents Returned Quickly*

PUBLISHER FOUND ADVERTISEMENT
*Newspaper Reporter Gained Much Notoriety
Prominent Merchant Returned from Europe
Marvelous Improvements in Printing Offices
Strong Typographical Display Letter Shown
Praising Dignified Bodoni Italic Characters*

14 Point

16 A \$1 45 31 a \$1 55 \$3 00

8 Point

22 A \$1 05 45 a \$1 20 \$2 25

ARTISTS DESIGNED EXQUISITE SPECIMENS
*Superintendents Praising Handsome Bodoni Italic
Original American Type Founders Company Face
Beautiful Pictures Delighted European Publishers*

MONSTROUS CROWDS RECEIVE SOUVENIRS
*Eminent Lecturers Receiving Important Notification
Graceful Dancer Gains Fame Abroad During Spring
Intelligent Boy Student Learns Mathematics Rapidly
Noted Astronomer Discovers Star from Observatory
Handsome Gold Ring Remodeled by Young Jeweler*

12 Point

18 A \$1 35 33 a \$1 40 \$2 75

6 Point

28 A \$0 90 55 a \$1 10 \$2 00

WINDSTORM DESTROYED MODERN STRUCTURE
*Eighty Prominent Compositors Returned South Monday
Greatest Steamships Entered Harbor After Perilous Trip
These Distinct Figures \$1234567890 Became Established*

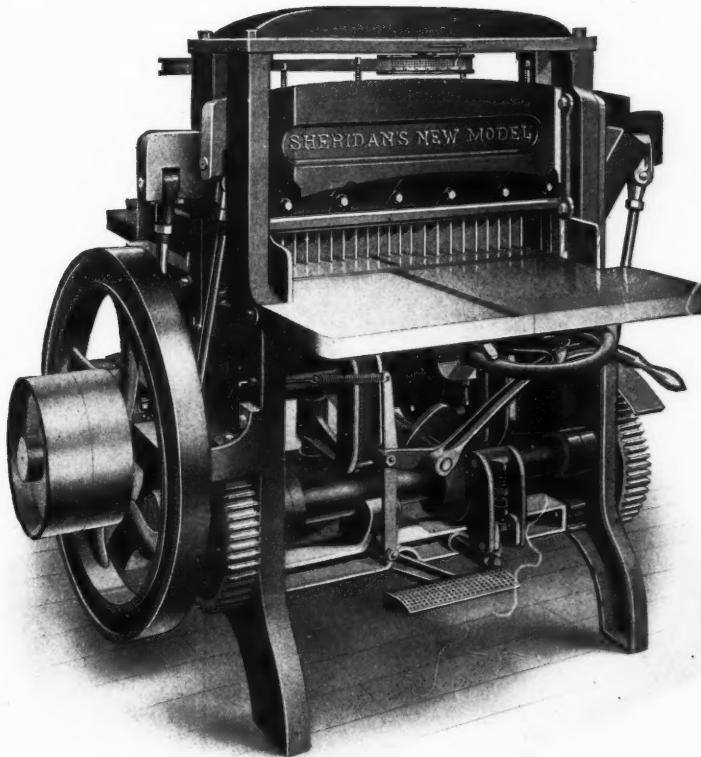
THE SENSIBLE IDEAS OF BODONI ON BEAUTIFUL PRINTING
*Ambitious Printers Should Examine the Books of Giambattista Bodoni
The Beauty of All Letters Consists in Their Regularity and Clearness
Many Notions of this Old Master Printer Still Hold Good in Our Day
The Type Face Should Conform to the Taste of the People and Time
In All Art Printing the Known Beauty of the Letters will be Apparent
More Classical Reproductions \$1234567890 Many Appropriate Designs*

American Type Founders Company

ORIGINATOR OF THE BODONI FAMILY

Sheridan's New Model

Automatic Clamp—Improved—Up to Date



Write for Particulars, Prices and Terms

T. W. & C. B. SHERIDAN CO.

Manufacturers of Paper Cutters, Book Trimmers, Die Presses, Embossers, Smashers,
Inkers, and a complete line of Printers' and Bookbinders' Machinery

NEW YORK . . . 56 Duane Street
CHICAGO . . 17 So. Franklin Street
LONDON . . 65-69 Mount Pleasant

CONVINCING!

THOS. B. NAYLOR,
President and Manager.

J. B. ROBINSON,
Vice-President and Secretary.

PHILADELPHIA PRINTING & PUBLISHING CO.

Printers and Publishers

COLOR WORK
MAGAZINES
CATALOGUES
BINDING
MAILING

WEEKLY AND MONTHLY PUBLICATIONS OUR SPECIALTY

612-614 Chestnut Street

PHILADELPHIA, PA., May 13, 1911.

The Dexter Folder Co.,
Philadelphia, Pa.

Gentlemen:-

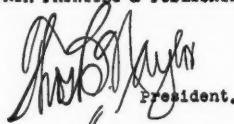
We are delivering to your representative a signed contract for one more Automatic Cross Feeder for a number 1 Michie press. Kindly push delivery along as rapidly as possible, as we are anxious to have it installed and running.

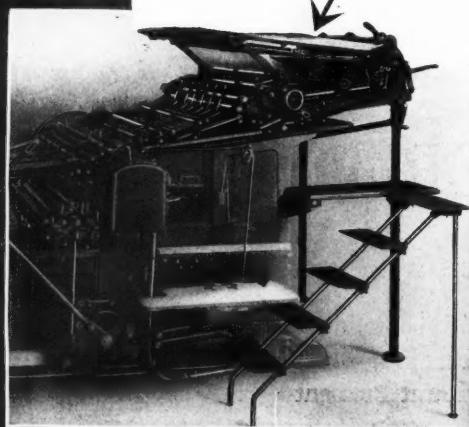
The best evidence of what we think of your feeder is shown by the fact that we are ordering another one within five days after the first one is installed and running. We have always known that they were good, but had no idea how good they really were. The first day that we had it running we increased our output 40 per cent, and have been keeping it up ever since. Not only have we been doing that, but we are cutting down considerably the cost of labor in handling.

We cannot speak too highly of the work your feeder is doing, and should be very glad to have you refer anyone in doubt to us. It took us just one day to find out how much we needed them in our business.

Very truly yours,

PHILADELPHIA PRINTING & PUBLISHING CO.,

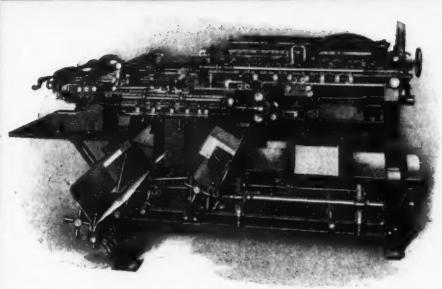

President.



DEXTER CATALOGUE FOLDER

BOOK & PARALLEL NO. 290 TYPE

Control of Business.



The machine that gives you control of the widest range of the business of your vicinity

Makes thirteen folds in right angle, parallel, oblong and special work

Attachments make it a complete right angle, parallel and oblong machine

Write for booklet

DEXTER FOLDER CO.

200 Fifth Avenue
NEW YORK

431 South Dearborn Street
CHICAGO

Fifth and Chestnut Streets
PHILADELPHIA

185 Summer Street
BOSTON

Dodson Printers' Supply Co.
ATLANTA, GA.

Brintnall & Bickford, 568 Howard Street
SAN FRANCISCO

T. W. & C. B. Sheridan
LONDON, ENGLAND

The J. L. Morrison Co.
TORONTO, CANADA

Form No. 3
8 Oblong - 2 up

Largest

Smallest

ATTENTION

is what you want as an advertiser when your catalog or announcement reaches your customer. Without attention your entire investment in printing is lost.

You can now obtain Imported Cover Papers in such attractive colors and interesting textures that they at once have the highest ATTENTION value. The use of these covers will add greatly to the efficiency of your advertising.

*Write for particulars
about Imported Covers and other
novelties in papers*

O. M. STEINMAN, Importer

96 BEEKMAN STREET, NEW YORK

ENGRAVING DEPARTMENT

The HENRY O.
SHEPARD
CO.

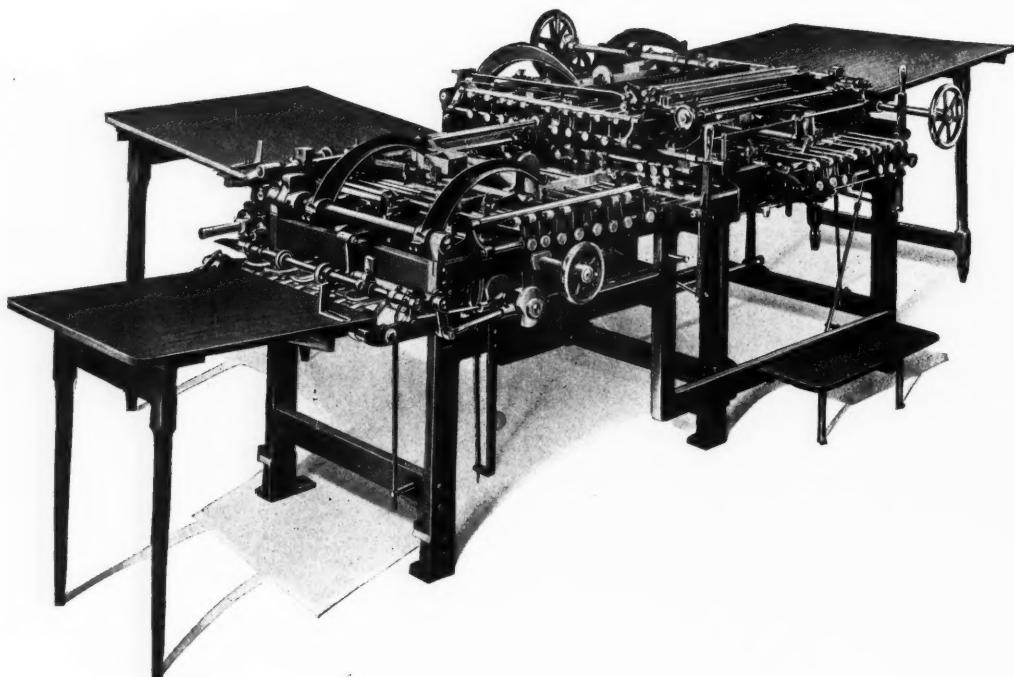
FORMERLY
THE
INLAND-WALTON
ENGRAVING CO.

DESIGNERS
ENGRAVERS
ELECTROTYPEERS

632 SHERMAN ST.
CHICAGO, ILL.



New Periodical Folder



Has a range of 8, 12, 16, 20, 24
and 28 pages. Pastes and trims 8,
12 and 16 pages. Pastes 8, 12, 16,
20, 24 and 28 pages.

MADE BY

Brown Folding Machine Co.
Erie, Pa.

Chicago
345 Rand-McNally Building

New York City
38 Park Row

Atlanta, Ga.
J. H. Schroeter & Bro.



CRITERION RED

Number 4540

HAS GREAT
COVERING
CAPACITY

THE QUEEN CITY PRINTING INK CO.

CINCINNATI
PHILADELPHIA
DALLAS

CHICAGO
KANSAS CITY
ROCHESTER

BOSTON
MINNEAPOLIS
DETROIT

SPEEDLIMIT

BLACK-INK

(MEANS ALL THE NAME IMPLIES)



IF YOU ARE **SCEPTICAL** READ THIS.

THIS PAGE WAS PRINTED 1500 PER HOUR
WITHOUT **SLIP SHEETING**. THE INK WAS
ALLOWED TO **STAND** THREE HOURS AND
DID NOT DRY ON **PLATES** OR ON THE ROLLS.

SPEEDLIMIT BLACK INK **WILL GO FARTHER**
THAN ANY HALF-TONE ON THE MARKET.
IT HAS **SPECIAL QUALITIES** MERITING A TRIAL.

THE QUEEN CITY PRINTING INK CO.

CINCINNATI,
CHICAGO,
BOSTON,

PHILADELPHIA,
KANSAS CITY,
MINNEAPOLIS,

DALLAS,
ROCHESTER,
DETROIT.

Ten Thousand Dollars a Year

MR. PRINTER, are you getting this amount clear out of your business? If not, this story will interest you. If you are, it will surprise you.

N the Fall of 1908 a certain party conceived the idea that there was room for a specialty printing business in New York City. He made a very modest beginning with one automatic machine in an inexpensive loft. He was soon working three shifts, twenty-four hours a day, so in three months installed his second machine. Soon both were running night and day, so two more presses were installed. He has long since outgrown his original quarters and now has a modern plant and has plans out for his own fireproof factory. Of course, he was a hustler, but you must admit that his selection of a press had a good deal to do with his success. Recognizing that his equipment must be the best that could be procured, fast, capable of turning out good work and economical, he made a careful examination of all the presses on the market and installed the New Era Press. His four presses of this make do not exceed in value \$12,000.00. Can you derive such a revenue from an equal amount of equipment?

I have withheld the printer's name, but I will be pleased to furnish it to any printer sufficiently interested to call and inspect these machines in operation, as this is a true story and is only one of a series of illustrations that I can give, showing the possibilities of this press.

Are you sufficiently interested to wish to know more about this press and its possibilities? If so, we will be very pleased to send you a catalogue, giving cuts and full description.—*The Regina Company, 217 Marbridge Bldg., 47 West 34th Street, New York City, Henry Drouet, Sales Agent.*



PICTURES have always been the only language that persons of all nations and all ages could understand. A picture with a brief description is a better presentation of any article than pages of eloquence in type.

Every circular or catalog is intended to be a silent salesman. Like the man, it may be genteel and high grade—a real selling force, or by its inferiority, misrepresent the superior article it advertises.

Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds and grades of engravings, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for any style of cuts or plates for use on the printing press.

GLOBE ENGRAVING & ELECTROTYPE COMPANY

701-721 South Dearborn Street,

CHICAGO

Our scale of prices is the most complete, comprehensive and consistent ever issued. With it on your desk the necessity for correspondence is practically eliminated.

This advertisement is printed from a nickelsteel "GLOBETYPE."

Elapsed Time Records



The best modern accounting practice requires that the cost of labor as well as material shall be posted against each job *daily*, instead of in bulk when the job is completed; thus enabling the management to get a daily report of the cost of work in progress, also supplying data for settlement of insurance in case of a fire.

Calculagraph records of Elapsed Time or actual working time are made in the most convenient form for such daily entries.

Elapsed time records made by the Calculagraph also furnish the most reliable data for making up pay-rolls.

One set of such records may be used for both jobwork and pay-roll time by simply re assorting cards and adding records. Thus the use of an "in and out" time-of-day recorder may be dispensed with.

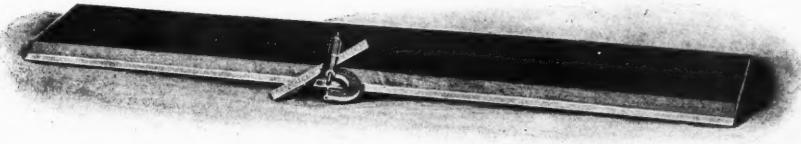
ASK FOR OUR BOOKLET, "ACCURATE COST RECORDS"

Calculagraph Company

1460 Jewelers Building
New York City

TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes

ESTABLISHED 1830



"COES" MICRO-GROUND

TRADE-MARK REG. U. S. PAT. OFFICE

Paper Knives

are just enough better to warrant inquiry if you do not already know about them.

"New Process" quality. New package.

"COES" warrant (that's different) better service and

No Price Advance!

In other words, our customers get the benefit of all improvements at no cost to them.

LORING COES & CO., Inc.
DEPARTMENT COES WRENCH CO.
WORCESTER, MASSACHUSETTS.

NEW YORK OFFICE—W. E. ROBBINS, 21 Murray Street
Phone, 6866 Barclay

COES RECORDS

First to use Micrometer in Knife work	1890
First to absolutely refuse to join the Trust	1893
First to use special steels for paper work	1894
First to use a special package	1901
First to print and sell by a "printed in figures" Price-list	1904
First to make first-class Knives, any kind	1830 to 1908

COES is Always Best!

TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes TRADE MARK "Micro-Ground." Coes

Best Machine

American Model 31—6 Wheels, \$6.00

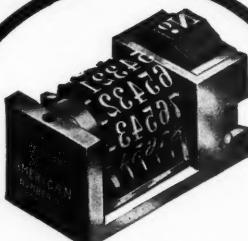
Steel Throughout

Every machine thoroughly
tested in a printing-press
and guaranteed

ACCURATE

American Numbering Machine Co.

291 Essex St., Brooklyn, N. Y.
160 Washington St., Chicago, Ill.
2 Cooper St., Manchester, England.



Nº 12345

Impression of Figures.

Lowest Price

Thousands in use
Try one and be convinced

American Model 30
5 Wheels **\$5.00**
Fully
Guaranteed

In stock and for sale by
Dealers Everywhere

JENNEY

UNIVERSAL TYPE MOTORS

Are the High-Grade Standard
for All Printing Machinery

AMERICAN ROTARY VALVE CO.

SUCCESSORS TO

Jenney Electric Mfg. Co.

GENERAL OFFICES
156 No. Dearborn St., Chicago

FACTORY
Anderson, Ind.

VACUUM CLEANING MACH'Y — AIR COMPRESSORS

IF YOU WANT TO BUILD A TRADE WITH THE
FRENCH PRINTERS

SEND YOUR CATALOGUES AND TERMS TO THE

FONDERIE CASLON

(PARIS BRANCH)

THE LEADING IMPORTERS OF

AMERICAN MACHINERY

FOR THE FRENCH PRINTING TRADE.

(Shipping Agents: The American Express Company.)

FONDERIE CASLON, 13, Rue Sainte Cecile, PARIS



LIST OF AGENTS

Miller & Wright Paper Co., New York city
Hudson Valley Paper Co., Albany, N. Y.
Wilkinson Bros. & Co., Philadelphia, Pa.
B. F. Bond Paper Co., Baltimore, Md., and
Washington, D. C.
Tileston & Livermore Co., Boston, Mass.
R. H. Thompson Co., Buffalo, N. Y.
Donaldson Paper Co., Harrisburg, Pa.
Chope Stevens Paper Co., Detroit, Mich.
Crescent Paper Co., Indianapolis, Ind.
O. W. Bradley Paper Co., St. Louis, Mo.

Danish Ledger

WRITES WELL
RULES WELL
ERASES WELL

To those who desire a high-grade ledger at
a moderate price, we recommend DANISH
LEDGER. Send for new sample-book.

MANUFACTURED BY

B. D. RISING PAPER CO.

HOOSATONIC, BERKSHIRE COUNTY,
MASSACHUSETTS.

The Miller Saw-Trimmer

A Standardizing Machine for the Printer

Down in your business office

You standardize material with the typewriter. Why not use a standardizing machine in your composing-room?

There's where help costs.

Easy to operate. Easy to buy. Easy to pay for.
Freight paid anywhere in U. S. A.

Miller Saw-Trimmer Co.,

815 East Superior Street
Alma, Mich.



MILLER SAW-TRIMMERS are fully covered by U. S. and foreign patents and pending applications.

Reduce Your Production Cost

by installing economical motor power. There's a big saving to be realized in this one item of production alone—and the printer should look well to this important feature.



The Peerless Motor

supplies (by test) the greatest power at the least cost. It is built for full day every-day service and gives it. Peerless motors are built along lines of scientific construction, based upon the knowledge of what is required of each motor—therefore our

motors are made for all printing machinery, supplying the exacting service required, and are sold at the right price.

We have a booklet of interesting information on the motor subject. Best mail request for it.

On ANY POWER PROBLEM write:

The Peerless Electric Co.

Factory and General Office: Warren, Ohio

Sales Agencies:

CHICAGO, 452 Monadnock Bldg.

NEW YORK, 43 West 27th Street

And All Principal Cities

READ WHAT Ward & Shaw, Cleveland, Ohio Have to Say About The American Folder

September 1, 1911

The American Folding Machine Co.,
Cleveland, O.

Gentlemen—You have asked us to give you our candid opinion in regard to the American Folding Machine which you placed in our factory last February on a thirty-day trial, and for which we paid you March 16th. Before we allowed you to install this machine we were prejudiced as regards to what it would do; you claim so much for it.

After operating it for two weeks, we were so well pleased with it that we decided to keep it, but did not tell you so. We now take pleasure in stating that for the price we think it is the *best money-making machine* we have in our plant. In addition to being a good investment it is a great relief to be able to do away with hand-folding.

You should have no trouble whatever in placing this machine in every *well-managed* printing plant in America.

Yours very truly,

(Signed) T. C. Ward WARD & SHAW

The American Folding Machine Company, Cleveland, Ohio

(Booklet and other descriptive matter sent on application)

GEO. E. CRANE Pres't & Mgr. Phone Harrison 4377 JNO. DRURY Sec'y & Gen'l Mgr.

CHICAGO ROLLER CO.
MANUFACTURERS OF
PRINTERS' ROLLERS
618-620 SHERMAN ST. CHICAGO, ILL.

Dinse, Page & Company

**Electrotypes
Nickelotypes
AND
Stereotypes**

725-733 S. LA SALLE ST.
CHICAGO, ILLINOIS

TELEPHONE, HARRISON 7185

Roberts Numbering Machine Co.

Successor to The Bates Machine Co.

696-710 Jamaica Ave., Brooklyn, N.Y.

MODEL 27A



Nº 12345

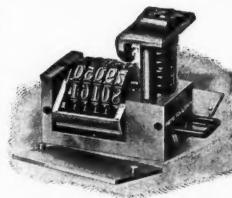
FAC SIMILE IMPRESSION
Size 1½ x 1⁹/₁₆ inches

ROBERTS' MACHINES
UNEQUALLED RESULTS — MAXIMUM ECONOMY

View Showing Parts Detached
for Cleaning

NO SCREWS

To Number Either Forward
or Backward

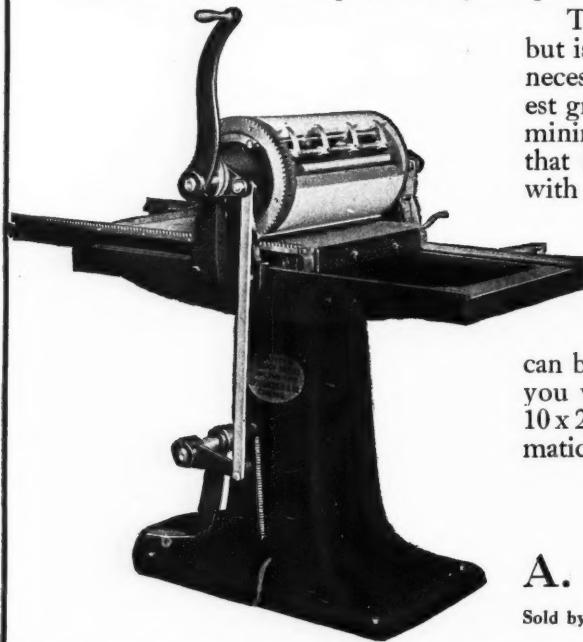


The Many-Sided Potter Proof Press

is the machine that has opened the eyes of printers as to what a proof press really should be.

The Potter is not only right in principle, but is designed on our ideas of "stronger than necessary" construction, that means the highest grade of work for a maximum time with a minimum of repairs. It is this construction that has made a record of 400 machines sold with only 20 cents repairs.

It will pay you to investigate the Potter. It is the modern method of proof-taking. Perfect proofs in half the time. Register proofs of process plates or galley proofs of linotype matter both can be done better on the Potter. Let us tell you why. The Potter is made in four sizes, 10 x 25 to 25 x 32, either with or without automatic inking device.



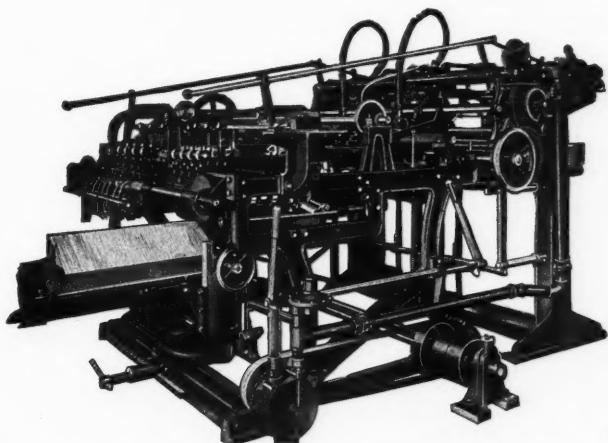
Send for full information and samples

SOLE MANUFACTURERS

A. F. WANNER & CO.

Sold by Dealers Everywhere 341 So. Dearborn St., Chicago

THE CHAMBERS Paper Folding Machines



No. 440 Drop-Roll Jobber has range from 35x48 to 14x21 inches.

THE PRICE IS IN THE MACHINE.

CHAMBERS BROTHERS CO.

Fifty-second and Media Streets, Philadelphia, Pa.

Chicago Office : : : : : 524 West Jackson Boulevard

Bookbinders and Printers

will be interested to know of our rapid mail order service and our ability to supply them with the highest grade of the following specials:

XXD Gold Leaf, Long Edge, Stamping Ledger
Dark Usual, Dark Pale, Aluminum Leaf, and
Composition Leaf

Gold and aluminum leaf sold in any quantities from one book up. Large facilities for smelting gold waste, rubber, rags and cotton

ESTABLISHED 1867

JULIUS HESS COMPANY
1411-1427 Greenwood Terrace Chicago, Ill.

Eagle Printing Ink Co.

24 Cliff Street :: New York

Manufacturers of the Eagle Brand Two-Color, Three-Color and Quad Inks for Wet Printing. Inks that retain their Full Color Value when printed on Multicolor presses.



Western Branch :
705 S. Dearborn Street, Chicago.

Factory :
Jersey City, N. J.

Worth More Than Its Selling Price

This is the decision of the knowing printers and users who have closely studied the merits of our Bond Paper.

MARQUETTE BOND

is a practical bond made according to our directions in a quality that takes the place of a more expensive paper, yet supplies the same satisfactory service. Its fine texture, perfect surface, good strength, all contribute for remarkable results to be accomplished in printing, embossing, offset or lithographic work.

MARQUETTE BOND

is a paper for all purposes, all departments, and therefore a popular and economical bond paper for the business man or business firm of to-day.

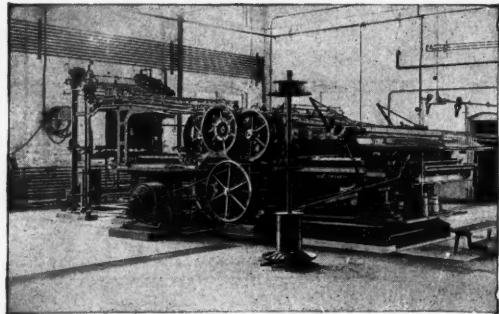
We will gladly send specimen samples to responsible printers provided request is made on their letter-head.

We carry a full line in all sizes and weights, white and eight colors, for immediate shipment, including 22 x 34-26, also white and in eight colors

Swigart Paper Company

653-655 South Fifth Avenue

Chicago, Ill.



Westinghouse Motor Driving 2-color Michle Press

Get rid of your shafting and belts by using

Westinghouse Motors

direct connected to your presses and other printing machines. The application of electric motors direct to machines puts an end to all transmission troubles and losses, and does away with all the dirt and grease attending mechanical drive.

Westinghouse Electric & Mfg. Co.
East Pittsburg, Pennsylvania

Quality—Service

BRISLANE-HOYNE COMPANY

*Electrotypes
Nickeltypers*

412-414-416 South Dearborn Street
Chicago

OUR PLANT IS ENTIRELY NEW AND EQUIPPED WITH ALL OF THE LATEST IMPROVED MACHINERY ESSENTIAL TO THE PRODUCTION OF HIGH-GRADE PRINTING PLATES

Special Attention to Country Orders

Printing Ink for Nothing!

ENEU BLACK

Saves slip sheeting; this expense is equal to cost of Ink.

Why spend money twice?

Save cost of slip sheeting
and

ENEU BLACK
COSTS NOTHING

CHAS. ENEU JOHNSON & CO.

Philadelphia
San Francisco

Cleveland
Baltimore

St. Louis
Chicago

New York
Boston



**THIS INSERT is printed with
Eneu Black**

under regular printing conditions, without
slip sheets, by a commercial printer.

Chas. Eneu Johnson & Co.

PHILADELPHIA
CHICAGO
CLEVELAND

SAN FRANCISCO
NEW YORK

ST. LOUIS
BALTIMORE
BOSTON

Thalmann Printing Ink Co.



MANUFACTURERS OF

LITHOGRAPH AND LETTERPRESS INKS

PROCESS INKS & INKS FOR OFFSET PRESSES
BEST GRADES IN ALL SHADES OF COLORS

STEEL AND COPPER PLATE INKS

Our Electric Annihilator a Benefactor for Pressmen

HOME OFFICE

212 Olive Street, ST. LOUIS, MO.

DEPOTS

Chicago, Ill., 712 S. Dearborn St. Nashville, Tenn., 222 N. Second St.
Kansas City, Mo., 600 Delaware St. Memphis, Tenn., 73 Union Ave.
New Orleans, La., 535 Magazine St.

1400 Printing Plants

in all parts of the world are
using the

Mechanical Chalk Relief Overlay

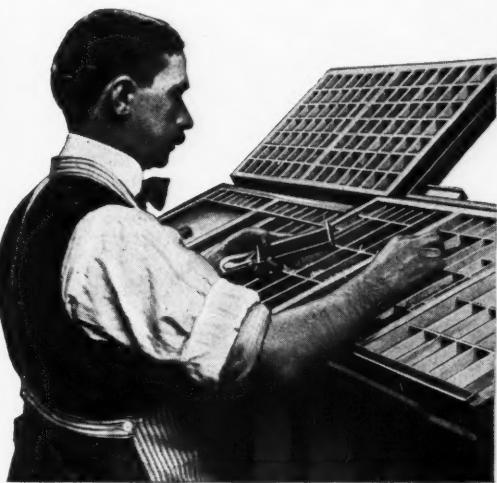
Why?—Because the maximum grade of half-tone printing is secured with its aid, at the minimum cost of overlay production.

FOR SAMPLES, SHOPRIGHT - TO-
MANUFACTURE CHARGE, ETC.,
ADDRESS

WATZELHAN & SPEYER

183 William Street, New York

Why Every Printer Should Be an Advertising Man



There are three sources of advertising—the personal conference, the written letter and the printed word. Of these the printed word is the greatest factor in commercial advertising. For that reason, every printer should be an advertising man. Many of the most successful advertising men of to-day began at the case or press.

A good printer has within him the natural instincts of advertising. He studies display and effect with the idea of attracting attention. Without the printer's ability, the writer of advertising would be almost helpless.

Now, why not combine the qualifications of printing and writing, and then to this combination add all the other requisites essential to advertising?

The International Correspondence Schools rank among the largest advertisers in this country. Certainly there are no more successful advertisers than the I. C. S. They are credited with having the best advertising statistics of any concern in the world. They operate one of the largest, if not the largest, printing plants in the world, and consequently understand the printer's ability, and what is required to make him more successful.

With twenty years' experience as a basis, they have prepared an Advertising Course covering every fundamental feature of advertising, including Type Display, Copy Writing, Follow-up Systems, Managing Advertising Appropriations, Illustrating, Mediums, Catalogue and Booklet Writing, each subject being treated by an expert.

To learn more about the I. C. S. Course of
Advertising, fill in and mail the attached coupon

International Correspondence Schools Box 1207, Scranton, Pa.

Please send, without obligation to me, specimen pages and complete description of your new and complete Advertising Course.

Name _____

St. and No. _____

City _____ State _____

Patented in
United States
Great Britain
France
Belgium



Before You Buy Another—

Suppose you investigate the many new and valuable improvements found in

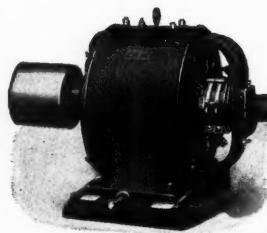
The Acme Binder No. 6

You want a Stapler that is accurate and dependable at the right price. The "Acme" keeps down your cost of production. It is equipped with all the up-to-the-minute advantages. For sale by printers' supply houses throughout the United States. Send for full particulars. Write

The Acme
Staple Machine
Co., Ltd.,

112 North Ninth St.,
Camden, N. J.

The Green Data Book



A compilation of facts and figures culled from many of the largest printing plants in the country. A clear, concise statement of a printer's wants in connection with his motor equipment. Contains information of great value to printers, and shows how to reduce operating expenses.

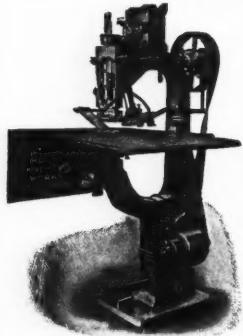
WRITE FOR A COPY

The Triumph Electric Co.

Cincinnati, Ohio

HOOLE MACHINE & ENGRAVING WORKS

29-33 Prospect Street 111 Washington Street
BROOKLYN, N. Y.



"Hoole" Check End-Name Printing Machine

A Job of 500 End-Names can be set up and run off on the "HOOLE" Check End-Name Printing Machine at a cost of nine cents, and the work will equal that of the printing-press. Let us refer you to concerns who are getting the above results.

Manufacturers of
**End-Name, Numbering, Paging and
Bookbinders' Machinery and Finishing
Tools of all kinds.**

Inks that are used in every country where printing is done.

Kast & Ehinger
Germany

Manufacturing Agents for the United States,
Canada, Cuba, Mexico

Charles Hellmuth

Printing
and Lithographic

INKS

DRY COLORS, VARNISHES

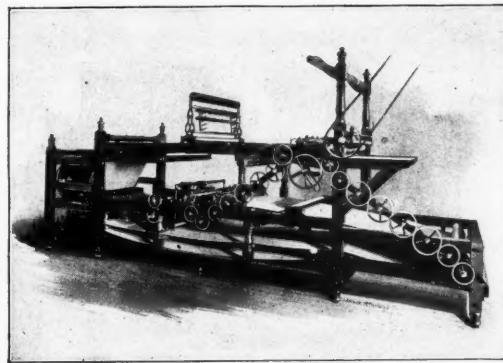
SPECIAL
OFF-SET INKS

New York
154-6-8 W. 18th Street
Hellmuth Building

Chicago
New No. 605-7-9 S. Clark St.
Poole Bros. Building

Originators
of Solvine

Bi-Tones
that work
clean to the
last sheet



Style "C"—Double-deck Ruling Machine

HICKOK Paper-Ruling Machines AND Ruling Pens *Bookbinders' Machinery*

The W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

ESTABLISHED 1844

INCORPORATED 1886

MILLER & RICHARD, Sole Canadian Agents, Winnipeg and Toronto

JAMES WHITE PAPER CO.



Trade-mark
Registered U. S. Patent Office.

BOOK AND COVER PAPERS

219 W. MONROE STREET

CHICAGO



"They Are Going Some"

Six hundred and twenty-two
Wing-Horton Mailers
were sold in 1910.

They were all sold sub-
ject to approval, but not a
Mailer was returned.

They are carried in stock
at printers' supply houses
throughout the United States
and Canada.

Full particulars supplied on re-
quest to any agency, or

CHAUNCEY WING, Mfr., Greenfield, Mass.

Will Do More and Better Work at Less Cost

The Boston Wire Stitcher

Because of its single adjustment to the stock to be stitched,
will usually get started and do the first thousand in the time
another machine is being adjusted, and will do more thousands
in a given time, at less cost per thousand, than any other wire
stitching machine. It is the minimum cost regulator. Write

American Type Founders Company, General Selling Agent

1,000 Magazines for Fifty Cents

GATHERED, STITCHED AND COVERED

Labor	(1) operator	\$ 3.00
	(1) operator assistant	1.50
	(2) good feeders	3.00
	(1) good feeder assistant	1.00
	(1) good take-off	<u>1.50</u>
		\$ 10.00
Per M	on \$8,000 6%	\$ 0.3703
Fixed interest	" " 2% .54	
Charges, insurance		
Depreciation	5% 1.33	
Supt.	1/2% .12	
		\$ 3.59
Per M.		\$ 0.1330
3,000 books per hour X 9—27,000 books per day		\$ 0.5033

GEO. JUENGST & SONS, Croton Falls, New York.
WE HAVE NO AGENTS

There Are More "BREHMER" Wire Stitchers

*Being Used Than All Other
Make Machines Combined*

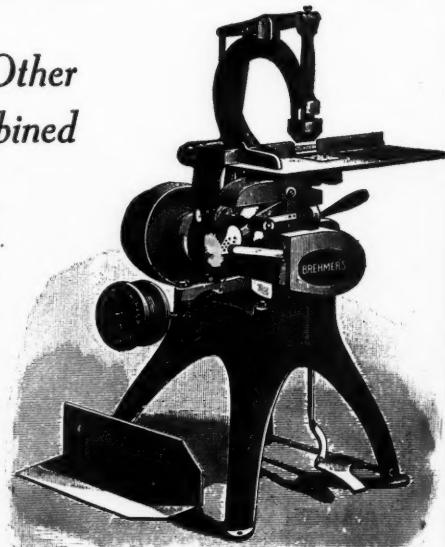
THERE'S A "BECAUSE".

CHEAPEST
QUICKEST
MOST ACCURATE

WRITE OUR
"SERVICE BUREAU"

No. 33. For Booklet and other General
Printers' Stitching.

CHARLES BECK COMPANY, PHILADELPHIA
609 CHESTNUT STREET



No. 58. For heavier work up to 1/4-inch. Can be fitted with
special gauge for Calendar Work.

CONSIDER *the* FUTURE

"By the time I had spent \$120 for Punches, my machine, which cost \$100, was worn out," said one man, and it is the experience of many. Buy a *Monitor*—it will last a lifetime, and every additional Punch is an asset.

Monitor Bench Punches, Wire Stitchers, Perforators, Embossers, Standing Presses, Paging and Numbering Machines, Creasers and Scorers, Job Backers, Table Shears, etc.

We furnish complete bindery outfits—Write us for Estimates



Monitor Power Multiplex
Punch

LATHAM MACHINERY COMPANY

NEW YORK
8 Reade Street

CHICAGO, 306-312 Canal Street

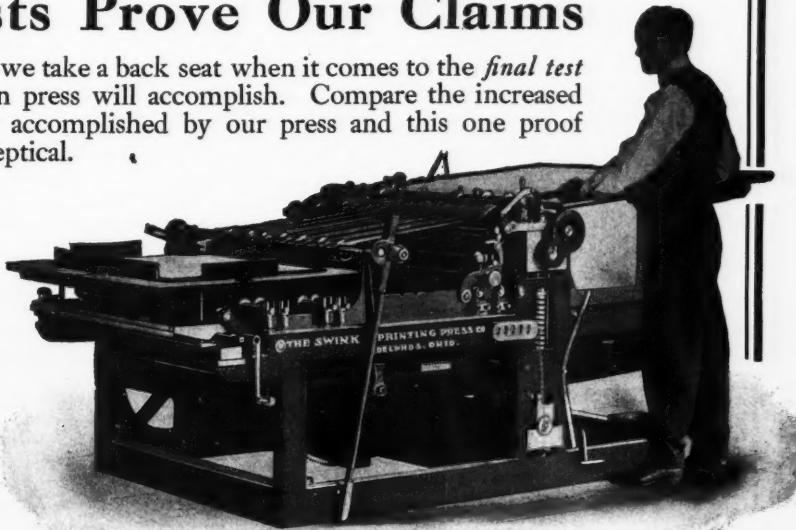
BOSTON
220 Devonshire St.

Critical Tests Prove Our Claims

We ask no odds nor do we take a back seat when it comes to the *final test* of what our two-revolution press will accomplish. Compare the increased product and reduced cost accomplished by our press and this one proof alone will convince the skeptical.

Swink High-Grade Two-Revolution Press

is scientifically constructed and no one part, large or small, passes into its construction without thorough inspection, so that its working parts are dependable, accurate and continue to work with the same satisfaction as the works of a standard watch. Its uniform high speed of an average of 2,400 impressions per hour is all that can be desired. Built for hard service; entire structure free from technical or complicated parts; its register is absolute, the impression certain.



INVESTIGATE THIS PRESS BEFORE BUYING NEW EQUIPMENT

The Swink Printing Press Company

Factory and General Offices
DELPHOS, OHIO

The BEST and LARGEST GERMAN TRADE JOURNAL for the PRINTING TRADES on the EUROPEAN CONTINENT

Deutscher Buch- und Steindrucker

MONTHLY PUBLICATION

Devoted to the interests of Printers, Lithographers and kindred trades, with many artistic supplements. Yearly Subscription for Foreign Countries, 14s. 9d.—post free. Sample Copy, 1s.

Deutscher Buch- und Steindrucker

ERNST MORGENSTERN

19 DENNEWITZ-STRASSE . . . BERLIN, W. 57, GERMANY

The American Pressman

A MONTHLY TECHNICAL TRADE JOURNAL WITH 20,000 SUBSCRIBERS

Best medium for direct communication with the user and purchaser of Pressroom Machinery and Materials

ONE DOLLAR PER YEAR

Second National Bank Building, CINCINNATI, OHIO

Bishop's Order Book and Record of Cost

The simplest and most accurate book for keeping track of all items of cost of every job done. Each book contains 100 leaves, 10x16, printed and ruled, and provides room for entering 3,000 jobs. Strongly bound, price \$3.00. Fourth edition.

SOLD BY

The Inland Printer Company
Chicago

METALOGRAPHY

HOW
TO
PRINT
FROM
METALS

By
Chas.
Barrap

Treats of the nature and properties of zinc and aluminum and their treatment as printing surfaces. Thoroughly practical and invaluable alike to the expert and to those taking up metal-plate printing for the first time. Full particulars of rotary litho and offset litho methods and machines; details of special processes, plates and solutions. The price is 3/- or \$2.00, post free.

To be obtained from
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago

Metal Plate Printing

Price, \$2.00 Postpaid.

A text-book covering the entire subject of Printing in the Lithographic manner from Zinc and Aluminum Plates. Complete from graining the plates to producing the printed sheet.

PUBLISHED BY

THE NATIONAL LITHOGRAPHER
150 Nassau Street, New York City

The Only Lithographic Trade Paper Published in America.
Subscriptions, \$2.00 per year. Foreign Subscriptions, \$2.50 per year.
Single copies, twenty cents.

The Best Special Works for Lithographers, Etc.

ARE THE
ALBUM LITHO—26 parts in stock, 20 plates in black and color, \$1.50 each part.

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AND THE

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—SEMI-MONTHLY PUBLICATION—

This Journal is the best Technical Book for Printers, Lithographers and all Kindred Trades. Artistic supplements. Yearly subscription, \$3.00, post free; sample copy, 25 cents.

PUBLISHED BY
JOSEF HEIM Vienna VI./i Austria



PRIOR'S AUTOMATIC Photo Scale

SHOWS PROPORTION AT A GLANCE

No figuring—no chance for error. Will show exact proportion of any size photo or drawing—any size plate.

SIMPLE—ACCURATE.

Being transparent, may be placed upon proofs of cuts, etc., and number of square inches determined without figuring. Price, \$2.00. Sent postpaid, on receipt of price, by

The Inland Printer Co.
632 Sherman Street . . . CHICAGO
1729 Tribune Building, NEW YORK

Established January, 1894.



Deals only with the Illustration side of Printing, but deals with that side thoroughly. Post free, \$2 per annum.

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Dennison Gummed Paper

The Standard for Years

Extreme care in manufacture is a Dennison characteristic, particularly noticeable in the quality of Dennison Gummed Paper. Our experience as printers of Gummed Labels reminds us daily that a label to accomplish its purpose must stick quickly and permanently.

We offer for this purpose our three grades:

STANDARD—Heavily Gummed

CROWN — Medium Fish Gumming

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Dennison Manufacturing Company

THE TAG MAKERS

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Stores at
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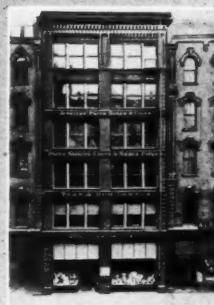
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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

\$15.50 a Week Increase in Wages

A Chicago hand compositor got tired of working for the then job scale of \$19.50.

Within the last four years he made the plunge and became a student at

The Inland Printer Technical School

Since that time his wages have risen steadily until now he is earning \$35 a week.

Not everybody can do so well. But any compositor can go part of the road this man has traveled. There will be more machines than ever. Make up your mind to catch on. This is the School that will show you how. It has the endorsement of the International Typographical Union.

Send postal for Booklet "Machine Composition"
and learn all about the course and what the students say of it.
The Thompson Typecaster taught without extra charge.

Inland Printer Technical School

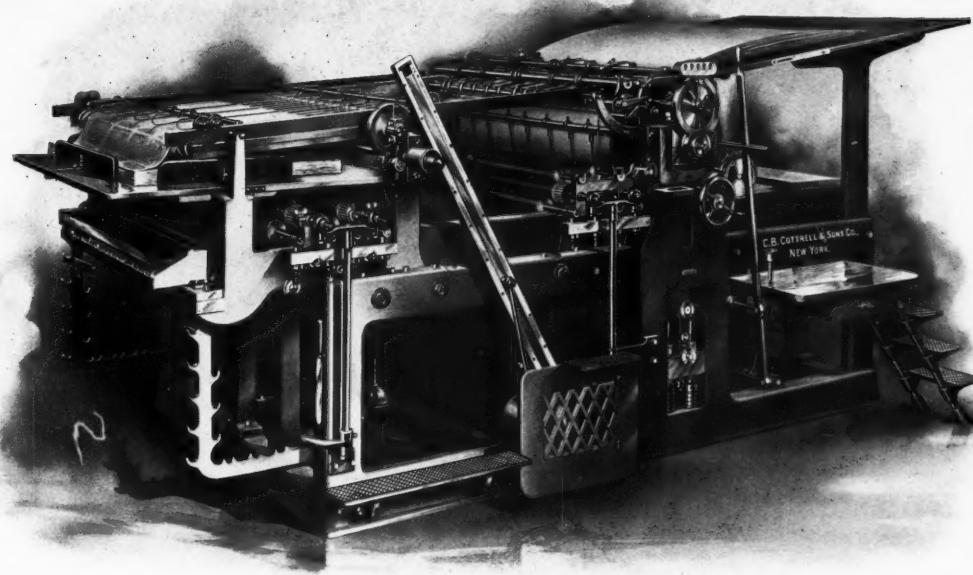
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And Many Other

Leading Concerns

Use Cottrell Presses



New Series High Speed Four Roller Two-Revolution Press

on their high-grade catalogue and color work because they find the register faultless, the impression rigid, the distribution perfect and the speed high. These reasons are just as important to you. Better get posted by sending for our four-color booklet describing the New Series High Speed Four Roller Convertible Delivery Two-Revolution Cottrell Press—it goes into all the details which make this press so popular. There's a copy for you—write to-day.

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Works: 25 Madison Square North, New York
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GENERAL SELLING AGENTS

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Set in Keystone's Powell Series with Ornament No. 3129. Printed on a No. 5 Cottrell. WATCH THESE INSERTS FOR EXAMPLES OF GOOD TYPOGRAPHY

THE POWELL SERIES

Registered in England. Rd 445070

Made of the Celebrated Nickel-Alloy Metal on Universal Line, Point Body and Set

6 Point Font \$2 00

22 A \$1 00 44 a \$1 00

KEEP GOOD TYPE FACES AT YOUR COMMAND

The profit making part of the Art of Printing is enhanced by the use of such faces as are attractive and made of durable material. Keystone Type Faces have these qualities and talk right out in a way that is sure to attract the greatest attention

8 Point Font \$2 25

21 A \$1 15 40 a \$1 10

STUDY OF THE DETAILS MEAN SUCCESS

To be a successful printer requires much study, not only of the Business itself, but of the People with whom you deal as well. Study the tastes of your Customers and be governed accordingly

10 Point Font \$2 50

16 A \$1 25 30 a \$1 25

GOOD SERVICE IMPORTANT

We pride ourselves on this branch of our business system; our customers testify to our reliability in this line

12 Point Font \$2 75

14 A \$1 35 27 a \$1 40

ADVICE TO ALL PRINTERS

Keep your cases full and save the time lost in hunting for "sorts"

14 Point Font \$3 00

12 A \$1 45 24 a \$1 55

KEYSTONE PRODUCTS

Are always reliable and just as we represent them to be

18 Point Font \$3 25

9 A \$1 60 18 a \$1 65

LARGE BUILDINGS

Business district of the city becomes crowded

24 Point Font \$3 50

6 A \$1 75 11 a \$1 75

SQUARE DEAL

Business Method

POWELL AUXILIARIES

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Put up separately in fonts at the following prices: 6 to 14 Point inclusive, 50 cents each; 18 to 30 Point inclusive, 60 cents each; 36 to 42 Point inclusive, 75 cents each; 48 to 72 Point inclusive, \$1.00 each.

Philadelphia
New York
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KEYSTONE TYPE FOUNDRY

Detroit
Atlanta
San Francisco

30 Point Font \$4 25

5 A \$2 20 9 a \$2 05

HORSES RACING

Records Are Broken

36 Point Font \$5 00

4 A \$2 60 7 a \$2 40

NORTH POLE

Bravest Searcher

42 Point Font \$6 25

3 A \$3 25 6 a \$3 00

MANSIONS

Built of Stone

48 Point Font \$7 50

3 A \$3 85 6 a \$3 65

PROMISED

Fertile Lands

60 Point Font \$9 75

3 A \$5 90 4 a \$3 85

CHIMED

72 Point Font \$11 85

3 A \$7 25 4 a \$4 60

Branded

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THE CHA
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Each Revolvator Saves \$300.00 a Month

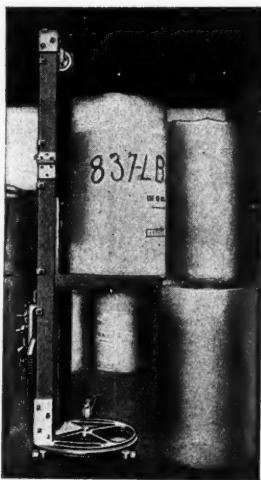
¶ One firm which is using three *Revolvators*, recently told us each one saved \$300 per month. Here's why. A *Revolvator* enables two men to do the work of ten. It makes it possible to stack boxes, rolls of paper, etc., quickly and close to the ceiling without leaving wide aisles, thus increasing the capacity of your store-room. The *Revolving base* is the secret.

¶ Write for our Booklet "I" and state the height of ceiling, and we will quote special prices. We also send *Revolvators* on 30 days' free trial.

New York Revolving Portable Elevator Company

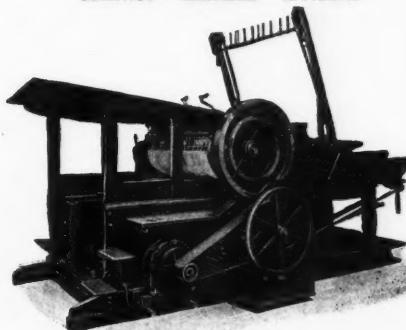
351 Garfield Avenue

Jersey City, N. J.



SPRAGUE ELECTRIC MOTORS

Alternating and Direct Current
COMPACT — RELIABLE — EFFICIENT



Type S, Form H Alternating-Current Motor, Belted to Michele Press

The solution of your motor-drive problems and recommendations leading to more efficient operation at reduced power expense furnished free of obligation on your part.

Descriptive Bulletin No. 2194

SPRAGUE ELECTRIC WORKS OF GENERAL ELECTRIC COMPANY



MAIN OFFICES:
527-531 West 34th Street, New York, N. Y.
BRANCH OFFICES IN PRINCIPAL CITIES

The Non-Tipping ART HOOK

THE job is finished. In checking up it is found that the presswork has taken excessively more time than your estimator calculated. You check up his figures and find them correct in every detail. Can't understand it. Best pressmen in the business, new, up-to-date presses, new plates. The head pressman is called on the carpet.

The poor fellow, not having a perfectly clear idea of the cause of the trouble, complains of the plates having high and low spots, loss of register, clutches jamming, clutches breaking, etc.

The pressman is not to blame. We'll explain:

The high and low spots were caused by the back ends of the register hooks "tipping" up against the lower sides of the plates, making "high spots" where the hooks touched and "low spots" where they did not touch. A tight lock-up, under these conditions, naturally caused the plates to spring up in the center. As the cylinder passed over them, the plates were forced down onto the base and the clutches would either break off or dig into the bevel, giving sufficient play to "throw out" the register.

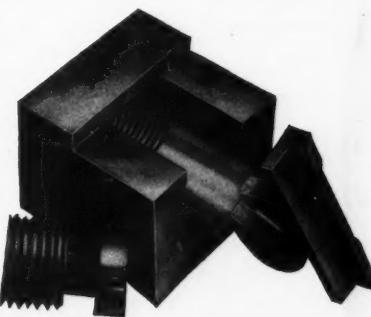
You can readily understand from this that the evil of "tipping" hooks is the basis of an endless variety of troubles, and that the only relief is to buy hooks that won't "tip."

From wear or from construction, this trouble does not appear in the ART REGISTER HOOK—and we guarantee every hook from breakage. That means we will replace every hook that breaks under ordinary usage.

Let us send you a set on thirty days' trial. If they don't make good, return 'em.

The Challenge Machinery Co.
Grand Haven, Mich.

Salesroom and Warehouse: 124 So. Fifth Ave., Chicago



Hamilton's

MODERNIZED COMPOSING-ROOM FURNITURE

Many employing printers have the impression that their establishments are working with the greatest possible efficiency, when, as a matter of fact, the composing-rooms are thoroughly antiquated, lumbered with old furniture and equipment, poorly arranged, entailing a great loss in floor space and time of workmen.

Modernized Furniture saves floor space. Bringing the material together in compact and convenient form, saves the time of workmen. It is a simple proposition and the wonder is that so many representative employing printers have so long deluded themselves into believing that they are up to date and wide awake, only to find themselves in time hopelessly behind in the handicap race for minimum cost of production.



The Watchword of the Hour in the Printing Trade is "Cost Finding"

The great Convention at Denver last month is but an incident in this movement.

Any employing printer who has kept pace with the movement toward cost finding and cost reduction will recognize, in J. Cliff Dando and Isaac H. Blanchard, pioneers and pathfinders. Their composing-rooms were among the first to be modernized. Here is what they say about the installation of Hamilton's Modernized Composing-Room Furniture.

The Hamilton Mfg. Co.,
Two Rivers, Wis.

New York City.

Gentlemen:

We desire to thank you for the prompt delivery of Office Furniture purchased of you to partially refit our plant. The goods have all been installed and are most satisfactory in every way. Your efforts to give us quick service are most thoroughly appreciated.

Yours very truly, ISAAC H. BLANCHARD CO.,
Isaac H. Blanchard, Sec'y.

The Hamilton Mfg. Co.,
Two Rivers, Wis.

Philadelphia, Pa.

Gentlemen:

The furniture and general layout you furnished for our composing department has given us very great satisfaction. It made it possible to arrange the working material in such a way as to reduce the time of all work to the minimum.

The general construction of the furniture is fine and an office so equipped can without doubt secure the very best workmen. We have experienced three instances where compositors with A No. 1 records have expressed a desire to secure positions with our house on the ground that our composing department was right up to date. You can see that a good equipment has a moral as well as economic value.

Yours very truly, DANDO PRINTING & PUB. CO.
J. Cliff Dando, Sec'y & Treas.

The Minimum Cost of Production Can Not Be Achieved Without Providing the Maximum Efficiency in Point of Equipment

Let an expert show you a proposed layout of your office which will unquestionably provide a saving sufficient to pay for the new equipment in less than a year's time.

We are interested in the question of Modernized Furniture and we would like to have your representative show us a floor plan of our composing-room as you would rearrange it, with a view to our installing such furniture as you can show us would soon be paid for in the saving accomplished.

Let us send you a copy of "COMPOSING-ROOM ECONOMY," showing floor plans in thirty modernized offices.

THE HAMILTON MFG. CO.

Main Office and Factories - - TWO RIVERS, WIS.
Eastern Office and Warehouse - - RAHWAY, N. J.

ALL PROMINENT DEALERS SELL HAMILTON GOODS

A VALUABLE LINE GAUGE, graduated by picas and nonpareils, mailed free to every inquiring printer.

Name
Street and No.
City. State.
Have you a copy of "Composing-room Economy"?

OUR NEW CATALOG OF SPECIAL FURNITURE IS NOW READY

No Increase in Matrix Prices No Taxation for Improvements

WE believe that when a man invests several thousand dollars in a Monotype (or any other machine) he should be protected against increases in his "fixed charges," and protected also against having his investment made a "back number" by improvements.

Of course, improvements must, and should, come; but Monotype improvements *are available to every Monotype owner* and can be applied to his machine at any time.

That is the beauty of the Monotype "Unit plan." A complete Monotype machine is merely a collection of Monotype units, built to fit together. If we improve a unit, or add one, it goes into any machine as if it were originally built with it, without disturbing any other part or requiring any rebuilding or alteration.

Any Monotype we have ever sold or shall ever sell can thus be made the "latest model" at any time *and at a very reasonable expense*.

We do not use improvements as a means for extorting more money from our customers. If we can improve the Monotype we ought to and we do, but the improvement certainly should be shared with our former customers—who helped us to make it.

For example, the cellular matrix—the most radical and valuable improvement ever made in type-setting machinery. This was an improvement that cost us

around \$250,000 to perfect and put into practical form. Yet the new "cellular matrix" is sold at exactly the same price as the older form which it superseded, and we allow a liberal credit for the old style matrix in exchange for new, although we use the old one no more. This shows, as well as anything we can think of, the Monotype policy of protecting customers.

A full font of 225 characters in MONOTYPE cellular matrices with the matrix case, or magazine, that holds them, costs but \$60.00—and the price won't go up.

About 400 faces to choose from for composition—over 900 for casting—and we are making more all the time. Cut over 200 new faces last year.

Monotype cellular matrices produce type that *lines at the bottom*, regardless of the point size of the body.

Any boldface may be combined with any Roman of the same point size. To make a new combination with the Monotype, buy the boldface you want and use it with the Roman you have.

All of which goes with many other features to make the Monotype the safest and most economical and the fastest and most efficient type-setting and casting machine on the market.

As for the *quality* of its work—well, we don't need to talk that any more. It's in a class by itself, in quality.

The Monotype *Cellular Matrix* raised the standard of quality—but not price.

Only One Model—and that Always the Latest

BUILT ON THE UNIT SYSTEM

Ask us to *prove* every word of what we say
It's as *easy* to prove it as to say it—and more fun

Lanston Monotype Machine Co.
Philadelphia

"If You Want Type Buy a Typecaster"

SHOULD you buy Fifteen Hundred Dollars' worth of type to-day, what would it be worth a year from now? *Nothing.*

Spend that amount for a Thompson Typecaster and how much does it depreciate in a year? *Seven per cent*, according to the American Printers' Cost Commission.

How much will it save the printer who makes his own type? *Fifty per cent* on his type investment.

Mr. Printer—

You'll buy a typecaster some day—if you are wide-awake, you'll buy it soon. All we ask is that you investigate the Thompson Typecaster before you buy another dress of type. We have a surprise for you.

This is the only machine that can use Linotype matrices and give four different combinations of nicks in any body. Matrix libraries, containing a large variety of faces from 5 to 48 point, in Chicago and New York—any font \$2.

*See Machines in New York, Chicago, Minneapolis
St. Louis, Kansas City, Birmingham and Denver*

Thompson Type Machine Company

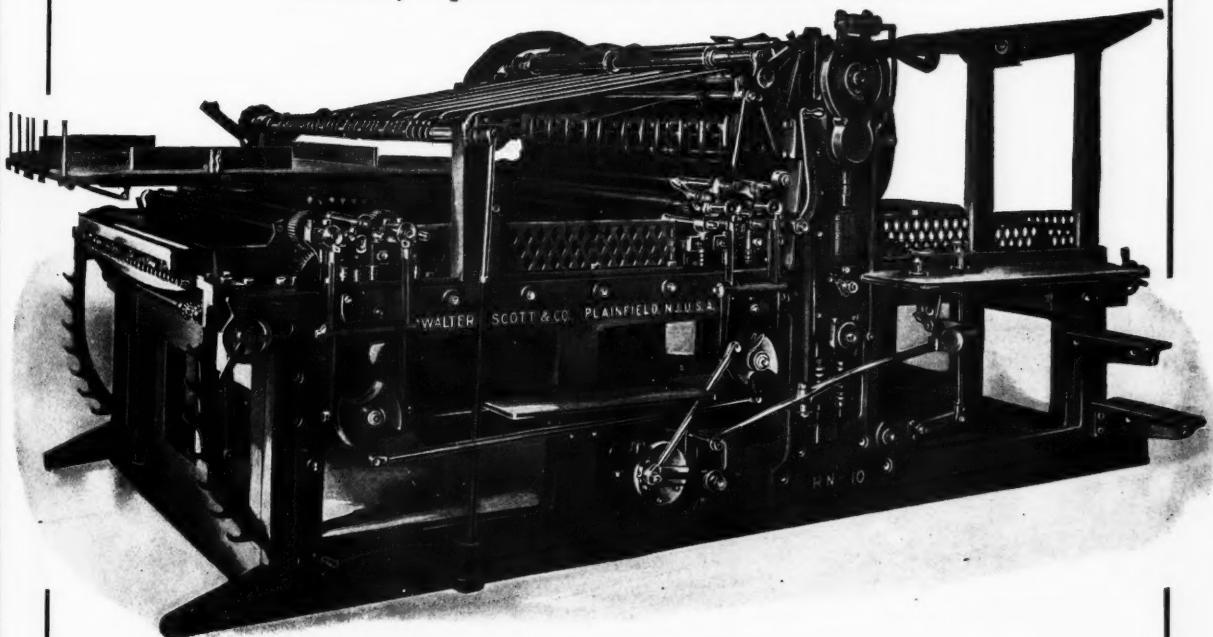
624-632 Sherman Street, Chicago

Printing for Profit

IS MADE EASIER FOR THE
USERS OF THE LATEST

Scott Two-Revolution Presses

because they are the most perfect machines of their kind built. Take particular notice of the many superior features enumerated below:



SCOTT DIRECT-DRIVE TWO-REVOLUTION FOUR-ROLLER PRESS

FEATURES

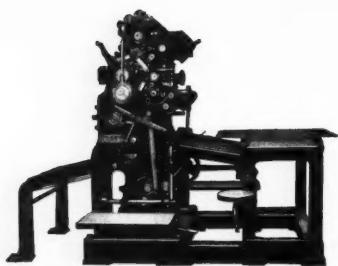
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|-------------------------------------|--|
| Perfectly Designed Frame | Effective Form Roller Lifter |
| Absolute and Lasting Register | Patented Distribution before ink reaches table |
| By patented DIRECT-DRIVE Bed Motion | Patented Minute Fountain Regulation |
| Adjustable Air Chambers | Ink Fountain Trip—patented |
| Powerful and Solid Impression | Interchangeable Rollers |
| New Cylinder Controlling Devices | Springless fly delivery |
| New Impression Adjustment | Patented Curtain Sheet Delivery |
| Patented Safety Gripper Motion | Finest Materials and Workmanship |
| Patented Safety Shoo-fly Motion | Built in five styles and eight sizes |
| Cylinder Advancing Adjustments | |

SEND FOR DESCRIPTIVE CIRCULAR TO NEAREST OFFICE

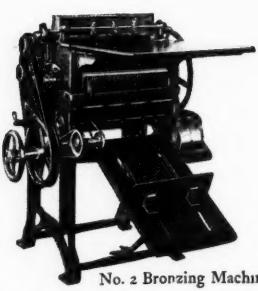
WALTER SCOTT & COMPANY
DAVID J. SCOTT, General Manager
MAIN OFFICE AND FACTORY
PLAINFIELD, NEW JERSEY

NEW YORK, 41 Park Row

CHICAGO, Monadnock Block



Rutherford Rotary Metal Decorating Press

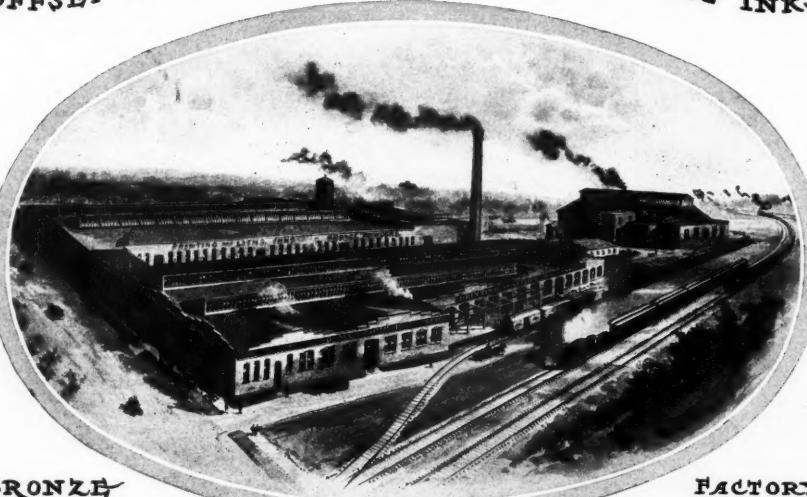


No. 2 Bronzing Machine

LITHOGRAPHIC SUPPLIES AND INKS

OFFSET SUPPLIES

PRINTING INKS



BRONZE
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RUTHERFORD
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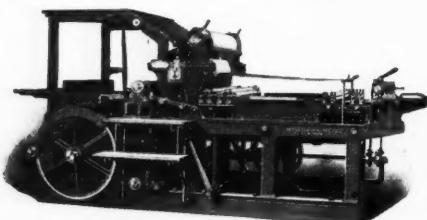
MACHINERY FOR LITHOGRAPHERS AND PRINTERS

The FUCHS & LANG MFG CO.

150 N. FOURTH ST.
PHILADELPHIA

29 WARREN ST.
NEW YORK

328 DEARBORN ST.
CHICAGO



Metal Decorating Press



Art Printing Inks

Waite Die and Plate Press

USERS' OPINIONS

"If we were to order another press to-day we would order the 'Waite.'"
—CLARKE & COURTS, Galveston, Tex.

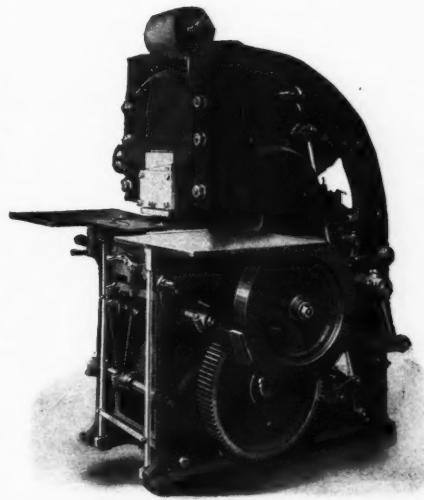
"We freely express the utmost satisfaction, getting the best of results as to quality of work together with output. Contrary to reports, the machine is not complicated and we can, without hesitation, recommend the 'Waite' to any prospective purchaser."
THE CARGILL CO., Houston, Tex.

"In our opinion the 'Waite' is the best press in the market. It has the best wiper of any of the presses, owing to the fact that it wipes more like the human hand would wipe a plate, while other presses have a flat wipe."
AMERICAN STATIONERY COMPANY, Buffalo, N. Y.

"The above (Plaza Hotel) letter-head plate has had 85,000 impressions at a speed of 30 a minute on our 4 in. x 8 in. Waite Die Press."
—CAMERON & BULKLEY, New York, N. Y.

"We are pleased to state that our 6 in. x 10 in. Waite Die Press is giving us good service. This press is running dies the full limit of the die box on a high grade of close color stamping with excellent results."
—GEO. C. WHITNEY CO., Worcester, Mass.

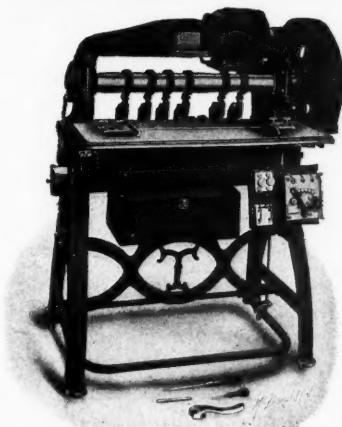
"We are enabled to do a class of work on it that can not be done on any other die press in our plant, and we have several of various makes."
—E. A. WRIGHT, Philadelphia, Pa.



AUTO FALCON & WAITE DIE PRESS CO., Ltd.

NEW YORK LIFE BUILDING, 346 BROADWAY, NEW YORK

Factory, Dover, N. H.



STYLE D — with direct-connected motor.

Tatum Punches

Five styles, varying in price from \$35 to \$325, every one the best in its class.

Absolute Accuracy — Clean Cutting — Prodigious Power
— Evident Economy.

TATUM PUNCHES may be adjusted to any desired multiple without the removal of the idle heads.

Round shapes all interchangeable. Nineteen stock sizes.
Special shapes quickly furnished.

When you buy a punch, get the best — any user of the "TATUM" is a good reference.

Write for Catalogue A



Punch, with stripper and die.

THE SAM'L C. TATUM COMPANY
3310 Colerain Avenue

CINCINNATI, OHIO



Denny, Hilborn & Rosenbach Steel Die Stamping Inks

A Few of the Good Ones

Plate Finish Black

Plate Finish Blue

Plate Finish Bond Green

Plate Finish Bond Brown

Plate Finish Red

Cameo White

Satin Finish White

HIGH GLOSS

Black No. 303

Blue No. 307

Royal Blue No. 319

Lenox Red No. 308

Keystone Red No. 4

Poinsettia Red No. 320

Holly Green No. 322

Send for the book

WHY are 75% of the Steel Die Power Stamping Presses in daily use operated with

D. H. R. Gloss and Plate Finish Stamping Inks?

If you will consider the fact that less than five years ago dry colors and varnish were used exclusively, with the attendant mess and waste, and that our method in so short a time has practically revolutionized this and made power press stamping a *financial* as well as a mechanical success, the question is readily answered.

The Proof Don't take our say-so, but ask some of your friends in any up-to-date shop what stamping ink they are using and why; or, still better, order sufficient D. H. R. Ink for your next big run and compare results.

The Operator Don't blame your operator for poor work. It doesn't matter how large the die or plate you have on or the number of impressions—give your operator D. H. R. Inks and Varnish and we guarantee you will be satisfied.

The larger the number of presses you are running the greater the need for D.H.R. Inks, on account of the minimum stoppage and waste.

Denny, Hilborn & Rosenbach

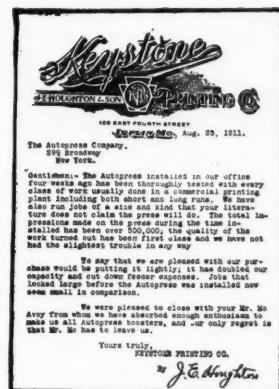
Originators and Manufacturers

PHILADELPHIA

GEO. RUSSELL REED & CO., San Francisco and Seattle
Agents for Pacific Coast and carry full stock of our Inks



It's Not What We Say The Autopress Can Do, But What Its Users Say It Has Done



command respect. Among them are such great concerns as

The Bankers' Publishing Co., of Toledo, Ohio
Stettiner Brothers, of New York City, N. Y.
Federal Printing Company, of New York City, N. Y.
J. B. Judson, of Gloversville, N. Y.
The Daily Mirror, of Escanaba, Mich.

The Los Angeles Times-Mirror, of Los Angeles, Cal.
C. H. Slingerland, of Slingerlands, N. Y.
D. C. Cook Publishing Co., of Elgin, Ill.
The Essex Press, of Newark, N. J.
The Deseret News, of Salt Lake City, Utah

and hundreds of others

THESE LETTERS prove that the Autopress has neither competitor nor equal, that it is the money-maker of every printshop, and that it quickly saves its cost because it produces four to five times as much in a given time as other presses used for work within its range; that it is the greatest of all machines for all-round job work, being capable of producing beautiful color work as well as the cheapest of commercial printing, and that it is of as great value to the printer with the small shop as it is to the man with the largest.

THESE LETTERS of warm commendation are further backed by checks in payment and by additional orders. You can quickly verify any of the above statements by simply asking us to send you facsimiles of the originals.

Not Promises, But Performances

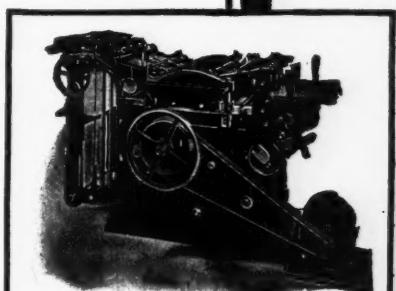
Remember we guarantee the Autopress to fulfill our claims. You run no risk. Send today for full information. If you hesitate you are simply making way for the other fellow. Do you want the profits or will you let him take them?

THE AUTOPRESS COMPANY

299 Broadway, New York

CHICAGO, 431 S. Dearborn St.
 ATLANTA, GA., Rhodes Bldg.
 LONDON, ENG., 85 Fleet St.

SAN FRANCISCO, Phelan Bldg.
 BOSTON, 176 Federal St.
 TORONTO, CAN., Carlaw Ave.



THE AUTOPRESS

5,000
**IMPRESSIONS
 PER HOUR
 FROM
 TYPE OR FLAT
 PLATES**

KIDDER Roll-Feed Bed and Platen Presses

Are Superior to All Other Automatic Presses

THEY FEED FROM THE ROLL, are easily and quickly adjusted, and are capable of the widest possible range of special work.

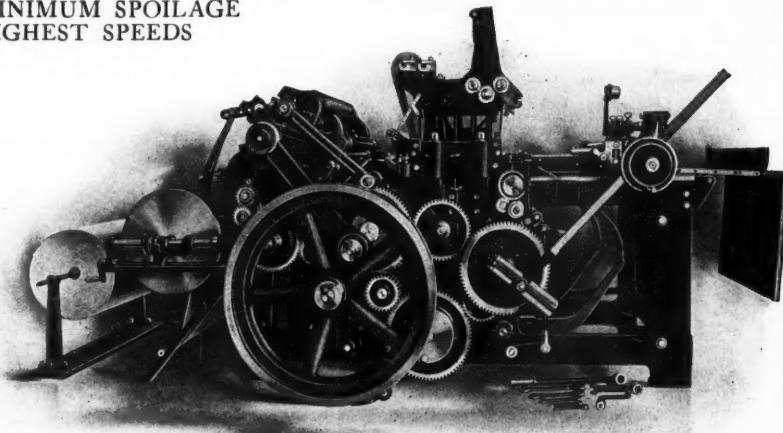
THEY PRINT FROM TYPE OR PLATES according to style of press.

THEY PRINT ON ONE OR TWO SIDES of the paper, in from one to four colors, as specified.

ACCURATE REGISTER is *sure* and not a matter of guess-work.

MINIMUM SPOILAGE

HIGHEST SPEEDS



This Press

prints from plates, on one or both sides of the paper, in one or more colors up to four. It is built in four sizes.

*It Makes Large Profits
for its Owners*

*Write for information on either
our Standard Styles or Special
Presses for Special Work.*

KIDDER PRESS COMPANY

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New York Office: 261 Broadway
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CANADA : The J. L. Morrison Co.,
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Substantial and Simple
Solid and Successful



Little Brother of the
Linotype and Monotype

The Universal Type-Maker Eats Up the Hell-box

New Type for Old
When You Want It
All You Want of It.



Write for Desirable Details to
Universal Type-Making Machine Co.
321-323 North Sheldon Street,
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Reduce Your Power Cost

Eliminate all waste from your pressroom, linotype-room, bindery, anywhere in your shop.

Hundreds of printers have found a big saving by installing our motors in their individual machines, doing away with costly delays and dangerous shaft troubles.

Robbins & Myers STANDARD Motors

$\frac{1}{6}$ to 15 Horse-Power.

We have specialized on small motors for the printing trade for more than sixteen years.

Our Special Booklet about "STANDARD" Motors will be sent for the asking. Every printer should have it.

WRITE FOR IT TO-DAY

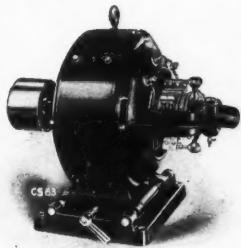
The Robbins & Myers Co.

Factory and General Offices:
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Springfield, Ohio

BRANCHES:

New York, 145 Chambers street; Chicago, 320 Monadnock block; Philadelphia, 1109 Arch street; Boston, 176 Federal street; Cleveland, 1408 West Third street, N. W.; New Orleans, 312 Carondelet street; St. Louis, 1120 Pine street; Kansas City, 529 Delaware street.



TITANIC BOND

Bright color, even texture, strength, a bondy rattle. Everything in its favor, *including its price.*

Stocked in bond finish and in linen finish in attractive colors and useful weights.

WRITE FOR SAMPLES

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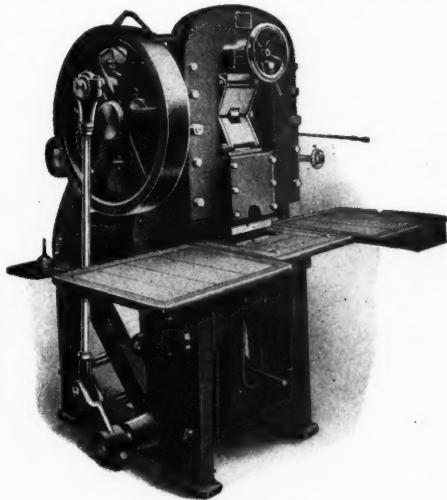
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The Carver Automatic Die Presses



IMPORTANT

To introduce our new *Card Feeding Attachment*, the same will be supplied on all machines ordered until January 1, 1912, without additional charge.

An attachment for feeding small cards has long been needed; now we have it for you.

Our presses are manufactured in the following sizes:

4 $\frac{1}{2}$ x 9 in. 2 $\frac{1}{2}$ x 8 in.
3 $\frac{1}{2}$ x 8 " 2 $\frac{1}{2}$ x 4 "

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Why Waste Money on Poor Electrotypes?

There is no good argument in defense of using "thin-shell" or cheap electrotypes when the *very best* can be had at the same price. There is but one method of satisfying the users of electrotypes, and that is dependable electrotypes and prompt service.

Do You Know About Our Famous Nickeltype Plates?

Users who appreciate high-class work praise the efficiency of our nickeltypes and we know there are none better at any price. If you have a high-class job in mind, let us submit samples of work both by plate and printed results. This will tell the story. Nickeltypes are the one certain process of perfect and satisfactory reproduction.

Our Entire Plant is Fully Equipped

with new and modern machinery, and in the hands of expert workmen. We are capable of handling your work with absolute satisfaction.

Buyers of electrotypes should increase the appearance of their product through the use of better electrotypes, and this may be accomplished with the American Electotype service.

Phone Franklin 2264. Automatic 53753. We will call for your business.

AMERICAN ELECTROTYPE COMPANY
24-30 South Clinton Street, Chicago

One of the Most Valuable Features



about our press is that it embraces all that can be desired in the way of construction. Its durability and convenience are worth your careful investigation, as well as the character of the product—both quality and speed.

Steel Die and Plate Stamping Press

The mechanical principles and construction are absolutely correct, nothing skipped or overlooked.

It inks, wipes, polishes and prints at one operation from a die or plate, 5 x 9 inches, at a speed of 1,500 impressions per hour. We emboss center of a sheet 18 x 27 inches.

*Write for full particulars, prices, terms, etc.
We manufacture two smaller sizes of press.
Also hand-stamping and copperplate presses.*

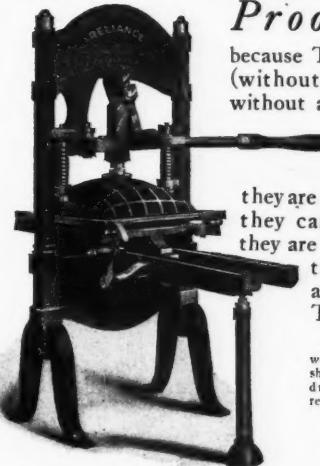
The Modern Machine Company
Belleville, Illinois

JUST OUT
A New Edition of our
No. 36 Catalog of
FRATERNAL
AND OTHER
SOCIETY
EMBLEM
RAILROAD AND EXPRESS TRADE MARKS
Every Printer should have a copy.

The fact that you can furnish these cuts will secure you many a good order.
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Stock Cut Dept.
THE HAWTIN ENGRAVING COMPANY
DESIGNERS, ENGRAVERS AND ELECTROTYPEERS
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Photo-Engravers in all parts of the Globe use the **Reliance Photo-Engravers' Proof Press**



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A photo-engraving plant without a Reliance is like a ship without a rudder—drifting, without definite results and profits.

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Write for circular to the manufacturers.

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Also manufacturers of the Famous Shnedewend Printers' Proof Press.

Also sold by Williams-Lloyd Machinery Co., Chicago; Geo. Russell Reed Co., San Francisco and Seattle; United Printing Machinery Co., New York and Boston; N. Y. Machinery Co., N. Y.; Toronto Type Foundry Co., Canada; A. W. Penrose & Co., London, Eng.; Klimesch & Co., Frankfurt am M., Ger.

SOLD ALSO BY ALL DEALERS

This Machine Will Pay Its Own Way

and you not tie up your capital by our method. Here is a machine that is indispensable. Made for the production of high-class commercial and social stationery, plate work, built to fill the requirements of the present-day demands of the engraver and printer.

Do You Know About Our Liberal Plan of Installation?

Write now and arrange to get your plant equipped for the holiday trade.



Engravers' and Printers' Machinery Co., Inc.
108 Fulton Street, New York City, N. Y.

Clean Wiping Rags

have proven the most economical, convenient and sanitary addition to the pressroom, engraving department—in fact, any department about a modern printshop where machinery or engravings are used.

We Are Not "Ragmen"

but launderers of rags put through a thoroughly sanitary cleaning process, each rag carefully selected, all buttons, pins, hooks, eyes, in fact anything "scratches" removed by hand prior to cleansing.

No possible chance to ruin electros, half-tones, type-faces or printers' rollers. Rags are soft, clean and absorbent.

We Guarantee Every Rag

thoroughly sterilized, hand selected, sanitary, and each bale is accompanied by an affidavit covering our process of preparation. This removes any possibility of the printer purchasing an inferior rag at a high price.

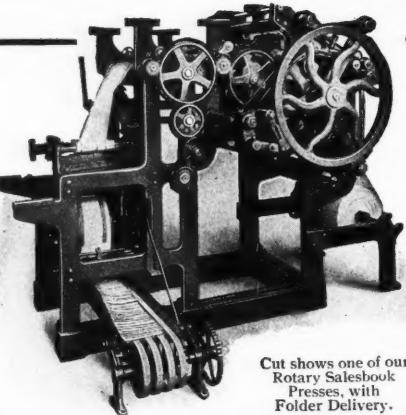
Send to-day for particulars, quantities you use, and we will mail you our regular price list or special quotation.

IDEAL SANITARY SUPPLY CO.

BRAND

1930-32-34 WARREN AVENUE

CHICAGO



Cut shows one of our
Rotary Salesbook
Presses, with
Folder Delivery.

AUTOMATIC PRESSES

BED, PLATEN OR ROTARY

for producing finished products in one operation

WE ALSO MANUFACTURE

SLITTERS—For All Classes of Roll Products
TOILET ROLL PAPER MACHINERY—Hard or Soft Rolls
SPECIAL PRESSES—Designed and Built to Order

MEISEL PRESS & MFG. CO.
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944-948 Dorchester Ave., BOSTON, MASS.

The Gold Printing of the Future

RIESSNER'S COMBINATION GOLD INK

Of great value and importance to all printers. Gold printing on all kinds of stock. It is a perfect substitute for dry bronze.

Best working qualities. Prints like any other ink. Prints bright gold on rough antique covers and uncoated papers without the use of dry bronzing over size

Send for samples of printing done with this new GOLD INK. Results will surprise you. No scattering of bronze powder into the fiber of cover-stock. No cleaning or dusting of sheets.

Printers can always have fresh gold ink at hand

I furnish GOLD INK in three different kinds, for various kinds of papers, as follows:

No. 1, for all clay coated papers.	\$3.00
No. 2, for all glazed papers.	
No. 3, for all rough cover and uncoated papers, for which a sizing for base is required.	

per lb.

Sizing for No. 3, \$1.00 per lb.

Big discounts in quantities.

Special inducements to ink manufacturers and jobbers.

LET ME SEND YOU A POUND ON APPROVAL

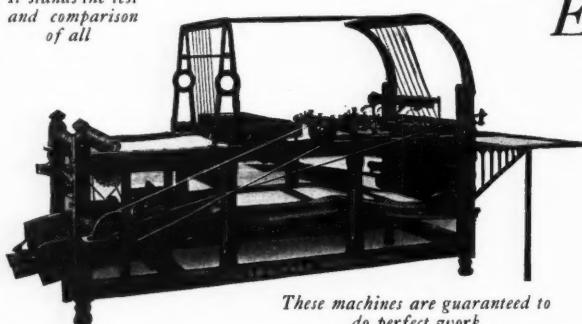
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Importer and Manufacturer of Bronze Powder of All Kinds
Composition and Aluminum Leaf

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*It stands the test
and comparison
of all*



*These machines are guaranteed to
do perfect work*

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Williams-Lloyd Machinery Co.

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Manufacturers of a Complete Line of

**Electrotyping, Stereotyping and
Photo-Engraving
Machinery**

We make a specialty of installing complete outfits. Estimates and specifications furnished on request. Send for Catalogue.

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246 Summer Street, BOSTON :: 12 Spruce Street, NEW YORK

The Printing Press's Best Assistant

Increase your output — cut down your power bills
—get the maximum of service at the lowest cost

by installing

RICHMOND 2 and 3 PHASE MOTORS

"A Speed for Every Job! Fast, Slow or Intermediate"

Write to nearest branch for Bulletin No. 14

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1011 Chestnut Street, Room 626,	-	-	Philadelphia, Pa.
226-30 Huron Street	-	-	Toledo, Ohio
1006 Majestic Bldg.	-	-	Detroit, Mich.
505 Sweetland Bldg.	-	-	Cleveland, Ohio
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Richmond Electric Co.
RICHMOND, VA.



Every Day Efficiency

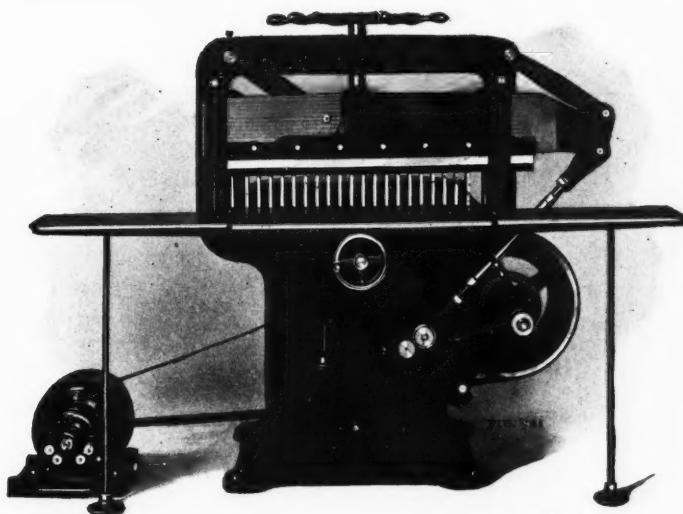
is the supreme test of any machine—and the wise buyer should busy himself as to machine, "service-quality." Its mechanical principle and construction stand for only the best. One of the main features—the slack of cloth always at bottom, making top perfectly tight. Any user of any pen machine can add this improvement at little cost.

*Before you buy, do yourself justice by investigating
the reliable Dewey Ruling Machine.*

Manufactured since 1863, but with improvements since 1910

WRITE FOR CATALOGUE

F. E. AND B. A. DEWEY
SPRINGFIELD, MASS.



When It Comes to Buying a Cutting Machine—*Investigate*

The days of "pig-in-the-bag" buying are over. "Show me" is a little slangy, but it means a whole lot. When you invest in a Cutter you want to *know* you are getting the best your money can buy.

We make ninety styles and sizes of Cutters.

Each Oswego-made Cutter must have *at least* three points in which it is superior to all existing cutting machines.

We want you to know about these three points and the other SIX that have sold and re-sold the Oswego Cutters *all around the world*.

Do you know about the power-saving (and power is money) device on the Oswego Automatic Clamp Power Cutter?

Ask us to "show you." Write for the book picturing and describing Oswego Cutters from the little 16-inch Oswego Bench Cutter to the giant 7-ton Brown & Carver Automatic Clamp Cutting Machine—and why not write for it now?



Can't Break It

OSWEGO MACHINE WORKS
NIEL GRAY, Jr., Proprietor
OSWEGO, N. Y.

It Isn't So Much

what we say in our advertising matter about the character and our claims for the famous Velvo Enamel, but it is what we can demonstrate or prove by actual results from Velvo Enamel that will satisfy you—the buyer.



A Quality That Leaves Nothing to Be Desired

This coated paper is distinctly different from any other kind on the market, because of its uniform and perfect printing surface, and, further, because of its general adaptability to all grades of high-class color or single-color printing.

Let us submit samples or send to your place of business a special representative. Investigate now and get ready for your Fall catalogue, booklet or high-class printing.

We carry the largest stock of Enamel Book, S. & S. C., and Machine Finish Book Paper in Chicago, ready for quick delivery, in case lots or more, in standard sizes and weights.

West Virginia Pulp & Paper Co.

(Incorporated)

General Offices: 200 Fifth Avenue, New York
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Mills at Tyrone, Pa.; Piedmont, W. Va.; Luke, Md.; Davis, W. Va.; Covington, Va.; Duncan Mills, Mechanicsville, N. Y.; Williamsburg, Pa.

Cable Address: "Pulpmont, New York." A. I. and A. B. C. Codes Used.

Steel Equipment for Composing Room, Press Room and Bindery

COMPOSING Rooms, which grow to large proportions by the addition of necessary pieces of furniture, purchased here and there, from time to time, almost invariably suffer from lack of efficiency and sooner or later "dry rot" sets in, the working force becomes contaminated and the concern begins to degenerate. *Relief must come from the outside, and only experts can supply it.*

We are efficiency experts for Printing plants and able to give you valuable service and show you the "short cuts" that can be made in operating the Composing Room, Press Room and Bindery. We thoroughly investigate prevailing methods, introduce improvements, design such furnishings as are necessary to obtain the greatest efficiency and when the plan is perfected, submit blue prints showing the correct arrangement. We then give estimated cost of the proposed new Equipment. Each plant is treated individually—no two alike—according to its own special requirements.

No order is expected unless a substantial saving is shown in both cost of operation and floor space. We usually save from 10 to 25 per cent. in labor and 30 to 50 per cent. in floor space. Let us show you what we can do for you.

Keystone Type Foundry

Designers and Makers of Modern Steel Printing Equipment consisting of Cabinets; Case Stands; Linotype Dumps; Ad-Frames; Correcting and Storage Frames; Imposing Frames and Surfaces; Assembling, Make-Up and Stripping Tables; Galley Transfer and Self-Dumping Trucks, etc.—ALL OF STEEL.

Main Office and Foundry: Philadelphia, Pa. Steel Furniture Factory: Chester, Pa.
Houses in New York, Chicago, Detroit, Atlanta, San Francisco

Set in the Ayer and Ayer (Non-Kerning) Italic Series made by the Keystone Type Foundry.

How the Keystone Benefits Printers and Publishers

While working its way to the forefront of the type founding industry and developing the demand for its products which now exists throughout the world, this Foundry has constantly labored for trade improvement and better printing.

Keystone has originated and introduced many type styles which have brought marked improvement in typography, notably among them being the Caslon, John Hancock, Powell, Ben Franklin and other well known groups of faces in the several variations of widths and styles for the printers' convenience.

By establishing numerous selling houses in the principal cities, Keystone has brought large and complete stocks of supplies conveniently to hand for all printers and publishers of the country, rendering service in the matter of furnishing supplies which has aided materially in the development of individual printing concerns and the business generally.

Keystone originated and introduced the selling plan whereby all type faces are now purchased at one list of prices, and thereby perpetuated moderate rates for the printer.

Keystone was the first Type Foundry to schedule, show and font Accents for all Foreign languages, thereby greatly facilitating the work of the printer in handling Foreign copy.

Keystone was the first Type Foundry to design Non-Kerning Italics, which other foundries claimed could not be successfully made but which are now in such demand that competitors are obliged to make them.

Keystone was the first Type Foundry to issue a complete Specimen Book in colors, with practical examples for the guidance of printers in correct composition and arrangement.

Keystone has maintained a competitive market for buyers of Type Foundry products by remaining independent of all other type founding concerns and standing for the "square deal."

Keystone was the first concern in the world to build Printers' Type Cabinets of steel and the first and only one to operate a large indepen-

dent factory exclusively in the manufacture of printing plant equipment made entirely of Steel.

Keystone was the first Type Foundry to employ high-class efficiency experts to go about modernizing and systematizing Composing Rooms, Press Rooms and Binderies by designing special pieces of Furniture for special needs and arranging plants scientifically in every detail for the expeditious handling of all operations and the bringing through of all work in proper sequence without loss of time or duplicate effort. This service is new to the printing world and is so effective in the saving of time, labor, cost of operation and floor space that it must eventually revolutionize the better class of printing plants everywhere and bring them under scientific management.

The day of great progress in the development of printing is at hand. Plants purchased at random and thrown together hit or miss in the old way will no longer do. Printing houses to be successful must use not only the best machinery obtainable, but the best of all other necessary equipment as well. Steel Furniture is now rated of equal importance with the best machinery.

Keystone has heard the call for greater economy in time, labor, cost and space, as well as for larger output and better quality. It answers this call with its Steel Furniture and other modern equipment to fit in with up-to-date machinery, thereby completing a new scheme of organization and higher efficiency.

If our efforts for the improvement of printers and printing generally commend themselves to you and your appreciation shows itself in an increased demand for Keystone products, it will insure a continuance of our labors in your behalf.

Philadelphia
New York
Chicago

Keystone Type Foundry

Detroit
Atlanta
San Francisco

Set in the Ayer and Ayer (Non-Kerning) Italic Series made by Keystone Type Foundry

Q. M.
by S.
1890
make
week
time
The
space
you'll



Q, Madison Square Garden, designed by Stanford White and completed in 1890, is to be torn down in 1912 to make way for a loft building. The week of October 23 will be a good time to take your farewell look at it. The Buckeye Cover exhibit will be in spaces 67 and 68—almost the first thing you'll see if you turn to your right on entering the door.

A Convincing Demonstration

of the quality and adaptability of *Buckeye Covers* will be an important feature of the New York Business and Advertising Show, to be held in Madison Square Garden, New York, during the week of October 23.

A hot-embossing plant in actual operation, together with a display of hundreds of high-grade Catalogues, Booklets, Folders, etc., will furnish striking and conclusive proof that *Buckeye Cover* is a better embossing medium, and more completely adaptable to the requirements of the progressive printer, than any other cover-stock on the market, regardless of price.

If you do not expect to be in New York in October, write us on your business letter-head, and our box of "Buckeye Proofs"

Will Be Sent You by Express

—charges prepaid. These "proofs" show how many prominent advertisers have increased the effectiveness of their advertising matter without increasing its cost—and how you can increase your profits—by using *Buckeye Covers* in place of the more costly cover-stocks.

Buckeye Covers, the "economically effective" advertising medium, are now made in four finishes, four weights and sixteen beautiful colors. If you have not seen the new Double Thick and Ripple Finish *Buckeye Covers*, you should write for sample-book.

Buckeye Covers are stocked by representative dealers in principal cities of the United States, Canada and England. For sample sheets and other information, in case no jobber is near you, write direct to

DEPARTMENT B

The BECKETT PAPER CO.

MAKERS OF GOOD PAPER
in HAMILTON, OHIO, since 1848





GIVE-US-THIS-DAY
OUR-DAILY-BREAD—
GIVE-US-ALSO
THE-MORAL-STAMINA
TO-EARN-IT

AH·M^cQuillkin



Designed and lettered by
F. J. TREBISE,
Instructor Inland Printer Technical School and
I. T. U. Course in Printing.

Printed by
The Henry O. Shepard Company,
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624-632 Sherman street, Chicago.

THE INLAND PRINTER

The Leading Trade Journal of the World in the Printing and Allied Industries

TERMS : \$5.00 per year, in advance. Foreign, \$3.85 per year. Canada, \$3.60 per year.

VOL. XLVIII

OCTOBER, 1911

No. 1

HOW DO YOU HANDLE YOUR STOCK?

A FOLLOW-UP AND RECORDING SYSTEM THAT REALLY WORKS

By WINTHROP M. SOUTHWORTH

Five years ago I went as inside man in a large printing-office. The plant was well equipped, but the systems in the counting-room were far from satisfactory. It fell to me to put in some sort of a system that should be both simple and workable. One of the worst troubles was in keeping track of stock, both that on hand and that which was bought from outside for special orders. No one ever knew just what was in the stockroom, especially for offcut, of which we had a great deal in really valuable kinds and sizes. (I may say here that we clear on an average \$50 a month from it.) As for the outside orders, jobs were continually going to press, only to have the forms lifted from lack of stock.

Of course, it happens even now, once in a while, but practically only in the case of extremely rush jobs—mostly those that are produced on a day's notice or less. When it does happen, it is always possible to tell just whose fault it is, and that is something of a satisfaction. Save for the fact that in working under unusual pressure something is very likely to be overlooked, there is no good reason for its ever happening, for we can tell instantly just how much regular stock we have on hand; we can get any lot of offcut immediately, and we know either that outside orders are in or when they may be expected.

The method of recording regular stock is, of course, only the old one of using stock cards, entering each new lot as soon as it comes in, deducting each lot used as soon as the cutting order is made out, and making a new total after each addition or subtraction. At first, stock was deducted after it had actually been laid out by the stockman, but this gave so much chance of using on a later job stock that had already been requisitioned for another, that we changed the plan. Once in a while the stock for a job is changed after a deduction has been made on a

card, but there is less likelihood of this than of using the same stock twice, and it is very easy to correct a stock card. The card is simple, as the illustration shows, and takes little time to keep it up. Size, 5 inches by 8 inches.

Offcut is tied in bundles—naturally only one kind and size in a bundle—and the bundles are given lot numbers. The stockman reports to the office all lots as soon as he numbers them, together with a complete description and the quantity. These lots are entered on the card shown

Fig. 1. Showing the regular stock card.

above, and the lot number is also noted. A piece of each lot is clipped to the back of its card. The cards, as are also those for regular goods, are filed behind guides classified according to kinds, that is: *Books*—coated, antique, M. F., super, hand-made; *bonds*, *cards*, *manila*, etc. We can tell in an instant whether there is offcut on hand that can be used, instead of buying, and where we possibly used \$10 worth a month (after spending considerable time "digging" it out), we now, on account of its availability, use, as I have said, \$50 worth—quite a saving in the course of a year for a printer, especially as the only cost attached is the expense of tying and recording.

Our outside stock is ordered on a three-piece purchase order, each part of which is shown in Fig. 2. The original goes to the outside dealer, the triplicate to the stockroom, and the duplicate is the office copy.

This duplicate is filed in a tickler, behind the guide bearing the date on which the goods should be in. Every two hours during the day, the stockroom foreman reports to the office all goods received, using a slip like that shown in Fig. 3.

Several times through the day the order-department stenographer compares these slips with the carbons of orders due in that day. Sometimes goods arrive ahead of the time expected, but since only one girl works on this following-up, she is so familiar with her tickler that she has no trouble in finding her duplicate. The receiver's slips, after being checked with the original order, are filed alphabetically in a desk file under the

ORDER FROM The Inland Printer To (ORIGINAL) THE INLAND PRINTER <i>By</i> Order No.	ORDER FROM The Inland Printer To (DUPLICATE) THE INLAND PRINTER <i>By</i> Order No. Customer Must be in Cut For copies gross copies net Remarks: <small>No changes to be made from this order unless authorized in writing by Mr.</small>
ORDER FROM The Inland Printer To (TRIPPLICATE) THE INLAND PRINTER <i>By</i> Order No. Customer Must be in	

Fig. 2. Purchase order, showing original, duplicate and triplicate.

names of the firms from whom the goods came, and the order itself is sent immediately to the cost department. The receiver's slips are kept until the bills come in, and, after being used to check for quantity, are no longer of any use. This method makes necessary one more operation, but in our own case it is worth it, in order to get the carbon of the order to the cost department in the quickest time practicable.

This form of order is used not only for paper, but for engravings, electros, binding—in fact, everything. And everything is systematically followed up. The stenographer has very definite instructions to use the telephone vigorously the *first* thing each morning, and to put all information on the backs of her orders. After her morning calls she is supposed to be able to tell the story of any outside order without a moment's delay—if she can't, it's directly "up to her." Besides her work, there

is a second check on jobs going to press without stock. On the job envelope there are, of course, spaces for indicating the kinds of paper for the inside and cover, and for cutting sizes. If the stock has been ordered when the ticket goes to the shop, a check (*v*) mark is placed at the left of the space designating the kind; if the cutting order has been

Date
Received from the following
Job No.

Fig. 3. Slip used by stockroom foreman, in reporting goods received.

given, a similar mark is placed against that space. If a ticket goes to the shop unchecked, it must be recalled and checked at the time the order is given. A good many times the cutting order can not be given when the purchase order is made out, but in all such cases the stockroom

STOCK ORDER		
Kind		
Cut	X	to a sheet
For	copies gross ;	copies net
Remarks :		
No changes to be made from this order unless authorized in writing by Mr.		

Fig. 4. When offcut is to be used, this form is employed.

must have its copy, with the words, "Cutting order later," on it. Just as soon as the cutting order *is* made out, the ticket must be checked. The shop has strict injunctions to send no job to press if the ticket is without a check mark against the cutting space. Furthermore, it is required to notify the office should a job be ready for press and the stock be not in the house.

It may seem to some that this imposes a good deal of clerical work on the shop, but in reality it takes very little time, and what it does take is more than saved in permitting a regular routine of presswork. It is needless to say much about the expense of getting forms, large or small, on to a press and then having to lift them.

When offcut is used, a slightly different cutting order form is used, as shown in Fig. 4. This is in duplicate only, there being no copy to go outside.

Each morning the cutter sends to the office all the cutting orders that were attended to the previous day. Those that are carbons of outside orders are simply in the nature of a report to the office, as the stock they call for will be charged to the job direct from the warehouse bill. The carbons of orders that called for offcut or for goods from stock are more than a report. In the first place, they are the only means of charging the stock to the job; in the second, the stock cards must be verified from them. There will be times when for one reason or another an order is sent along without first deducting the stock from the stock card. Whenever stock is taken off the card when the order is made out, the order is checked (*v*) against the kind of stock, and if an order is returned unchecked, the card must be brought up to date. Any changes will also be noted at this time. After the cost price has been put on, the order is sent to the cost department, which returns it to the stockroom, where, with the orders for outside stock previously returned by the office, they are filed. We have found that it pays to keep them at least a year, and we generally keep them longer.

I doubt if there is an office that has fewer stock troubles than the one in which this system is in operation, and I know of a good many that have more. Should any shop adopt this plan and find any difficulties in details, I shall be glad to answer inquiries addressed in care of THE INLAND PRINTER.

HAVE A TIME AND PLACE FOR EVERYTHING, AND DO
EVERYTHING IN ITS TIME AND PLACE, AND YOU WILL
NOT ONLY ACCOMPLISH MORE, BUT HAVE FAR MORE
LEISURE THAN THOSE WHO ARE ALWAYS HURRYING, AS
IF VAINLY ATTEMPTING TO OVERTAKE TIME THAT HAS
BEEN LOST.—TRYON EDWARDS

A CHAPTER ON TYPOGRAPHICAL "BULLS"

By C. A. HARTMAN

THERE was a time in the history of the printing business when "firing" proofreaders for permitting errors or "bulls" to pass them was the recognized and accepted punishment for the crime. This method finally developed into a species of persecution that was intolerable, and it has been abandoned, except in extreme and perhaps deserving cases.

Proofreading on the modern daily newspaper has long since ceased to be one "grand, sweet song," and it is not an idle assertion to say that every reader on a morning or evening daily earns every cent that is paid him.

One of the difficulties the proofreader of a metropolitan daily has to contend with is the mediocre copy as turned in by mediocre reporters. These men or boys, principally "cubs," cover their story, and, in writing it out, spell the names of the principal characters two or three different ways on the same page of copy; give street numbers that do not exist; give dates of events with the most glaring disregard for facts, and have but little respect for, or knowledge of, the grammatical construction of their sentences.

The copy-readers pay little or no attention to the proper preparation of copy, and so, when the operator gets hold of it (having ever in mind the efficiency limit as to the number of lines he must set daily), he goes blithely on and follows copy, his mill turning out something like these:

The King of Siam was born in 1853, and had resigned (reigned) for
40 years.

There is a Long Island fare carter (forecaster) yet to be heard from.
In the early 60's a very old bride (bridge) on spiles still remained.

A competent nurse (corpulent purse) was produced, out of which the
fine was paid.

When the salted (sacred) codfish appeared off Oyster Bay.

Strong indorsements of new testament (treatment) given daily by the
New York public.

The state should provide witnesses whose evidence would not be under
suspicion as being colored by the size of their feet (fee).

Acting under orders the cashier said he had soused (so used) the check
when it came in.

Children's Court — Another room in the new building will be devoted
to a mother's pest (rest).

The prince's claim to the thrown (throne)

Of course, many of these errors were caught in the reading, but in the last hour, before going to press, when every employee of the composing-room is keyed up to the highest possible pitch, an occasional "bull" will get through. While some of these errors are positively silly, others are rather funny. For instance, no one would ever suppose that the Federal Government was engaged in handling cats, either dead or alive, but in the Fishing Notes on a well-known New York sporting paper, the following appeared: "The government planted 200,000 tomcats (cods) in Jamaica Bay." The same paper, in another issue, stated concerning a championship bowling match: "Alex Dunbar was hauled out of the fireplace (first place) by Mr. Pump for the championship gold medal."

The office "style sheet," which invariably drives the operator to long and loud profanity, was ordered changed in one instance to read: "Make gentlemen—men, and ladies—women, except in ads." Slug 82 got a take and turned out the following two gems: "Old Woman (Lady) of Threadneedle Street," "Woman (Lady) Burdett-Coutts."

Masons of Brooklyn, who are members of Kismet Temple of the Mystic Shrine, built a beautiful mosque, which is the pride and delight of all the fraters in that city. A proofreader, whose knowledge of public affairs was not as extensive as it should have been, permitted this to pass him: "The Masons held a big social affair at Kismet Morgue (Mosque)." This same reader allowed the following to stand: "The histrionic (historic) organ of Plymouth Church." Think of this concerning the church of Henry Ward Beecher!

A paper that features its church news, and publishes famous sermons in full, has had some rather trying "bulls" to contend with in its religious notes; for instance:

At the conclusion of the programme refreshments were served and a social bowl flowed (hour followed).
He took the concentrated (consecrated) wafer which Father Heinrick offered.
The Rev. Dr. Dickhout gave the innovation (invocation).
The Temple Choir of 200 Vices (Voices).
Even the Fourth Gospel of H. Paul's (St. Paul's) Letters.
"The Paths of Motion" (Pathos of Inaction).
Anthem—"Pease (Peace) I Leave With Lou (You)."
Ripping (Reaping) where they have not sewed (sowed).

Probably the most distressing errors that can occur are those in death or obituary notices. One can imagine the feelings of the family of the deceased when the following appeared in their favorite daily newspaper:

Sullivan died Friday at his home and was married (buried) at Calvary Cemetery yesterday afternoon.
 Our dearly colored (beloved) son.
 The son however C. (Howard C.) died one year ago yesterday.

Here is a collection of misprinted titles that have appeared from time to time:

"A Poem by St. Abdomen (Swinburne)."
 Wee Bum (Burn) Country Club.
 Descendants of the Heathen (Heather) Land.
 "Sewing (Sowing) the Wind."
 "Legend of Grandma (Granada)."
 The Boston Sympathy (Symphony) Orchestra.
 "The Plumbed (Plumed) Knight," by Ingersoll.

Special attention is always given to the reading of advertisements, and on some newspapers they are re-read by a different proofreader; even then the unexpected will appear in print, as these examples will demonstrate:

\$60.00 Linoleums at 39c.
 \$200.00 Seal Skin Sacques at \$1.69.
 69c. Princess Jacobs (Jabots). 49c.
 Shaded Old English Visiting Cards, 98c. yard.
 \$3.00 Vestibuled Corsets. (Ventilated Corsets.)
 Flats to Let with widows (windows) in every room.
 House to Let— Beam ceilings; dining-rooms, paneled sidewalks (side walls).
 Situations Wanted—Can milk or drive any kind of wagon.
 For Sale—A large, double-door sofa (safe).
 It regulates the bowls (bowels),
 Made from silky batiste, etc., forming yoke with bean trimmed (Beau Brummel) ruffle.
 Pots, pants, kettles, brooms, etc.,
 Blind embroidery on linen, showing insects (insets) of baby Irish.
 A Gentile (gentle) laxative.
 A strong framework on soiled (solid) feet.
 Low fruit or jelly bowels (bowls).
 Sponge cake with a generous spreading of chocolate between the lawyers (layers).
 Unfermented grape fruit (juice).

One instance can here be cited where two readers were "fired" for a price error in department-store advertisement. The copy was in the form of proof sent from the store's private printing plant. The item was a special sale of several hundred yards of silk, and the selling price

appeared to be 35 cents per yard. Both reader and copyholder passed the figure as being 35. It turned out that the selling price should have been 85 cents, and the store, in keeping with its policy of always living up to its advertisements, sold the silk at the lower price, charging the business office of the newspaper with the loss. The two readers on the desk were "fired," not so much because the copy was bad, but because they had neglected to follow the unwritten, but almost universal rule, "In case of doubt in selling price, make it the higher figure."

These errors will creep in as long as there is printing and so long as daily newspapers are issued in such a slap-bang rush. The proofreaders, like the other employees, are but human, yet they are eternally striving for that perfection which has never been possible except in the case of one man—dead these nineteen hundred years.

KNOWING THE BUSINESS END OF IT

By ARTHUR K. TAYLOR

HERE is a time-honored institution of the business world upon the findings of which depend the direction of its activities, the modifying of its policies, and, at times, the issuing of the word to halt. This institution is the "taking account of stock." It means the painstaking, systematic and thorough examination into the condition of your business. When rightly made, this investigation discloses the financial worth of the enterprise. Its comparison with previous periods tells of improvement or otherwise. If different departments or branches are embraced in the business, stock-taking shows their relative money-making capacities—in short, the taking account of stock tells you what you are doing.

Hard work does not always mean profitable work, and the man who may have his nose down to the grindstone fourteen hours a day and who is, perchance, the embodiment of all the domestic virtues, may, when it comes right down to it, be making so little, that if he knew it, and had the time, he would be thoroughly ashamed of himself. It is not particularly creditable to any man to have it brought home to him that, in a business way, he is in this day and generation one of the incompetents.

It is gratifying to note that there is in the printing business, even in the small establishments, an increasingly good number of men who are making good, who, while they may not be getting quite all they are entitled to, are yet able to hold their own in the world of business and

can look their associates straight in the eye with the consciousness that they are winning in the great game.

That this is so speaks well for the intelligence, judgment and application of every printer thus successful, for it is my opinion that the ability that wrests even a moderate degree of success from the printing business would make a mark of distinction in many other lines.

There are, however, a great number of hard-working men conducting small printing plants who, while they may be thoroughly good workmen, well versed in the craft, yet seem to be so lacking in the hard, common sense that has been crystallized into what we are pleased to call good business practice, that their industry and nervous energy avail them little, and they are so busy hustling to meet their pay-rolls and paper accounts that, as a matter of fact, they don't seem to have time to actually know where they are going.

To this large, deserving, and often sorely hurried class, let there be recommended a stock-taking. This does not necessarily mean a close estimate of the worth of every font of type, and all your possessions down to a half-pound can of bronze-blue ink skins, but it means more particularly, if it is your first experience of this character, a very careful looking into your business qualifications and what they have brought to you in the way of financial return.

Are you a good buyer? Those who know claim that printers operating moderate plants are about the "easiest marks" they can find. Do you pay the price asked immediately, or do you look around to see what you can do elsewhere on the same or possibly a little different proposition? Either procedure makes for better buying; you may not always buy cheaper, but you frequently get better values.

Do you, when getting figures on supplies, specify that the goods are to be delivered to you freight or expressage prepaid? You seldom in this world get anything without asking for it, and when, in competition, you ask figures on goods to be prepaid, in many cases the point is conceded without charge, as the bidder frequently considers that otherwise he may lose out in the competition with some one who prepays.

Do you charge for even trifling overruns? Why shouldn't you? You have to deduct for shortages.

These items, you may say, are small. This may be true, but in a year they represent in the aggregate a sum of no trifling size.

Do you discount your bills? Two per cent a month on supply bills represents a tidy sum in a year, and if you have an adequate working capital, it's far easier made than any ordinary profit you can gain in a straight-out manufacturing proposition.

To those printers who are leading a hand-to-mouth sort of existence the suggestion of working capital represents something of an unattainable condition of earthly felicity, greatly to be desired, but hardly to be hoped for. This too frequent, but unbusinesslike condition, can be corrected if the requisite decision of character is brought to bear. It means manfully facing the situation, and, it may be, practicing for a time those rigid personal and domestic economies that some wives know so nobly how to help in, until the tide turns; and those very difficulties that laid their depressing burden as such a heavy toll on productive energy become, instead, a source of added strength and gratification.

Let no one be discouraged — face the situation hopefully. No matter what of the past, you've "a spotless future before you."

GETTING PROSPECTS FOR PRINTING

THE FIRST OF A SERIES OF THREE ARTICLES ON "SELLING PRINTING"

By GILBERT P. FARRAR,

Assistant Designer of Printing, International Correspondence Schools

"**T**O hold the old customers, get after the New."

It is a natural law of business, as well as everything else, that a firm or person can not stand still. They must move either backward or forward.

The printer who gives the same attention to the securing of new business as he does to seeing that the old customers are getting good service is usually the most prosperous printer.

To get new business we must first get the prospects.

In the getting of prospects, the average printer can learn much from the modern business man.

First-class service, good quality and the right prices, together with personal solicitation and esteem, will gradually get some new business.

But, beyond these methods, the majority of printers seem to think that there are few, if any, other methods of selling printed matter.

What would become of many of our large business houses if they relied entirely on these methods of selling their goods?

It's hard to tell. There are so few business men who do.

If a printer wishes to get out of the class that solicits business on price only, he should take some of his own medicine—advertise. He should also take a hint from the successful business man and advertise more intelligently.

MAILING LISTS

Nearly all printing concerns of any size have a mailing-list. These lists are supposed to be prospects for printed matter.

Three-fourths of all the mailing-lists seen by the writer during the past few years were simply the names and addresses of former and present customers, with the exception of about one per cent of the names, which were those that had never bought anything from the printer using the list.

The business man of the present usually goes to some company that makes a specialty of mailing-lists, tells it all about his line and his plans, and has it make up a list containing the names, addresses and businesses of every likely prospect in the territory he wishes to cover. To this is added the names, addresses and businesses of his past and present customers, together with the names of prospects gathered by his selling force.

These names are then properly circularized, the wheat is culled from the chaff and assorted according to business and territory.

A filing cabinet made of drawers each large enough to accommodate about five hundred 5 by 7 inch cards is the most compact and handy method of handling a mailing-list.

The number of names on a mailing-list is governed by the number of salesmen employed in the territory to be covered, and the amount of money available for advertising.

The cards on which mailing-lists are made up should have a number of blank lines under the head of "Remarks." Any information gathered through correspondence or salesmen should be entered there. This is a big help to a salesman who makes up a route from the mailing-list for a short business trip.

By all means, keep the list up to date. When a piece of advertising is returned with a "Can not locate" sign on it, cut out that name. It's more profitable to have a small list, and know that all your advertising matter is working, than to have a large list that is full of deadheads.

PREPARING AND SENDING SOLICITING MATTER

Most printers make the serious mistake of sending out a reminder only when times are dull, or when they have nothing else to do.

Spasmodic advertising is better than none at all, but regularity is as important as the water when it comes to wearing away a stone.

Something should be sent out each month to the entire mailing-list. And it should be sent out at about the same time of the month, preferably around the twentieth.

The average man looks for something unique from a printer just as much as he would expect a tailor to wear the most stylish and up-to-date suit.

With all the tools of production, why shouldn't a printer's advertising shine?

It's because the preparation of his advertising is left either to some

Our Thanks

WE ARE THANKFUL that the regular order of things allows one season of the year when we can issue a small token of our appreciation without being ruled "out of order".

We are thankful that there are more real optimistic business men today than ever before who are working with the aim that the best is yet to come.

We are thankful that we are able to produce as perfect Engravings and Advertising Literature as can be had anywhere and that our customers believe in us.

We are thankful for the fact that our service has met with the approval of both our "freshmen" customers and those who have been with us since our childhood.

We are thankful that we have an organization which gives the closest personal attention to details and allows no leaf to remain unturned in order to retain the good-will and patronage of every customer—whether large or small.

We are thankful that our contemplated improvements for the approaching year will make possible still greater satisfaction both as to Service and Quality.

We are thankful that we have become acquainted with your concern and we will spare no efforts to make this feeling mutual.

The inside pages of a four-page folder which was printed in two colors on card-finished stock and sent out at the Thanksgiving season.

compositor who knows more about type than advertising principles, or an idle bookkeeper who may be *only* a bookkeeper.

Advertising is more than so much type, and salesmanship is more than so many words.

The matter sent out by a printer should be unique, timely and of the best quality possible.

There is nothing new under the sun, but there are many of the old things that can be made to look new.

In connection with this article is shown, in reduced form, the two inside pages of a four-page folder sent out during November. This folder was printed on a crash-finished stock, in two colors, and sent out in a standard-size white envelope, with no printing whatever on the envelope.

SOLICITING SPECIAL CLASSES

Live, up-to-date printing plants usually have some job going through that is exceptionally fine.

A good scheme is to run extra copies of the title and several inside pages of this job, put them up in an attractive cover, and send them to those names on the mailing-list that are in the same line of business. A brief, personal letter on the regular company stationery should follow.

Answering correspondence is where many printers fall down.

When any letter is received, and especially a reply from advertising matter, it should be answered at once.

Get them while they are hot.

If the prospect seems to be sufficiently hot, send a salesman after him and load this salesman with all the information possible about the customer and a good line of talking points. If he is only lukewarm, write him some bristling letters and send him some more samples of work.

Printers who have special equipments for a certain line of work should get out special sample sheets or books, showing that line only, and send them to a picked list, with a full explanation of the printer's special advantages. The printer should not think that because he knows all about his superior advantages that every one else does.

GETTING PROSPECTS BY MEANS OF WINDOW DISPLAYS

Many persons pass a print-shop, but few come in.

Why? Because they are not *asked*.

Utilize the window! If there isn't any, get one!

Some concerns are conducted entirely by window displays, and hundreds of others rely on them for a large part of their business.

Isn't it logical to suppose that if a business man will stop in front of a news-stand and look it over, that he will stop at a printer's window display?

The reason they don't stop at a printer's window display is because it has no "life."

The samples are usually laid in flat, without any regard for color or size; or they are pasted on the window where the sun makes them look like 30 cents in so many minutes.

A window display can be given "life" and "snap" by arranging cards in groups, showing booklets and catalogues open at different places, and by grouping small work on large mounts.

The work itself may talk some, but the proprietor of a print-shop can do a little talking also by the judicious use of talking-point cards.

Take a number of white cards about 5 by 7 inches or 7 by 10 inches (according to size of window and number of cards); print a red or green solid half-inch border all around the card and bleed border to edge.

Then print some interesting and different talking matter on each of these cards. Think over some of the best arguments you have used and make up the cards from them.

The flashy border will add "life" to the window, and also give the onlooker a silent selling canvass closely connected with a full line of samples, provided the window glass is kept clean enough for the prospect to see through.

PROSPECTS FROM CUSTOMERS

When a prospect has become a regular customer, he should be solicited for the names of his friends who use printed matter.

Everybody knows somebody else, and as the customer is only asked to give the name and address, he should not raise any objection.

In nearly all cases, if he has been treated fairly and is pleased with the work, he will be glad to voluntarily tell his friends.

When a name is secured from an old customer, every effort should be made to land the new man, because the more customers there are dealing with the same printer who know each other, the harder to get any one of them to change printers.

In the final analysis, to get more prospects there should be a live mailing-list that is kept up to date. There should be novel and timely soliciting printed matter sent out; and to help catch the man who may not be included in the mailing-list, a good window display should be kept on the job.

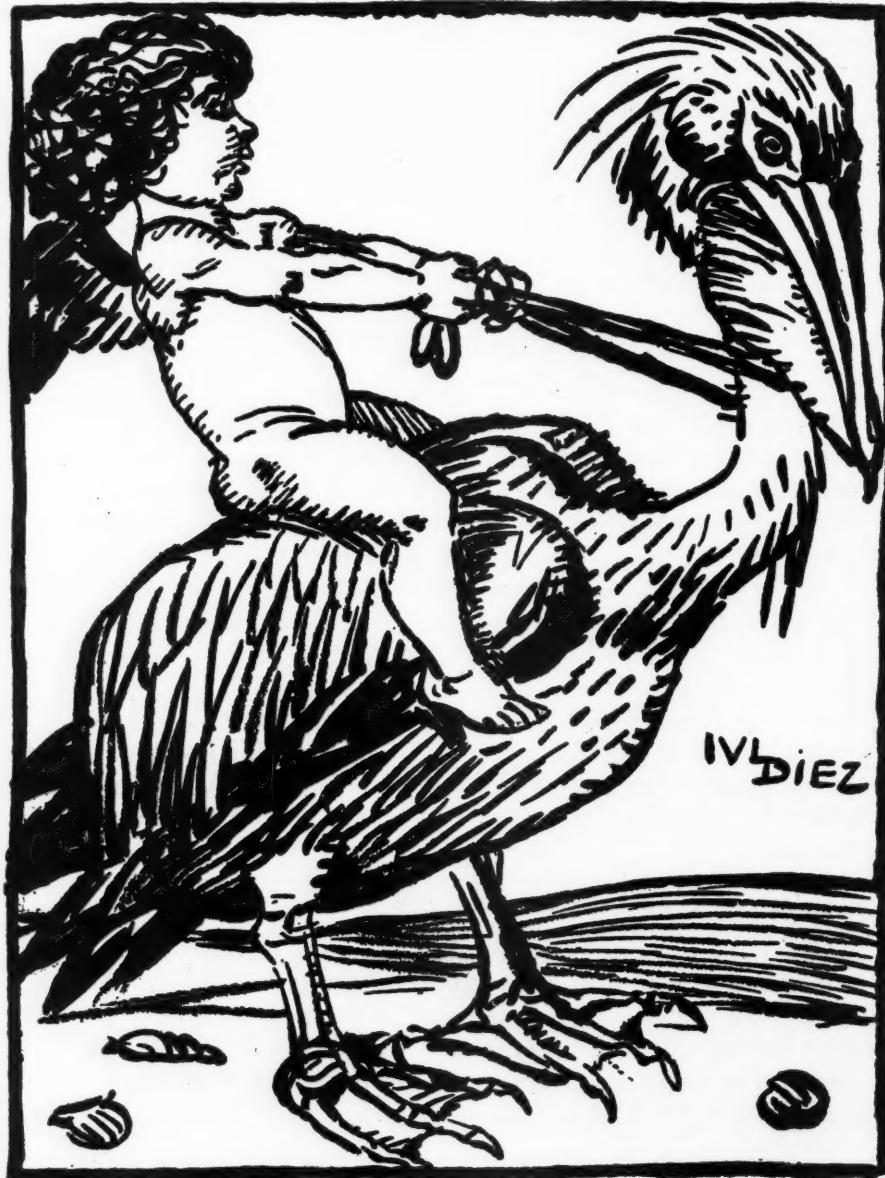
Keep the mailing-list "alive" even though it requires all the time of one person. It will pay.

If the printer can not get up timely and novel advertising matter, he should hire some one who can. It's worth the price.

Make the window display different by rearranging it now and then and by occasionally adding some new work or new cards.

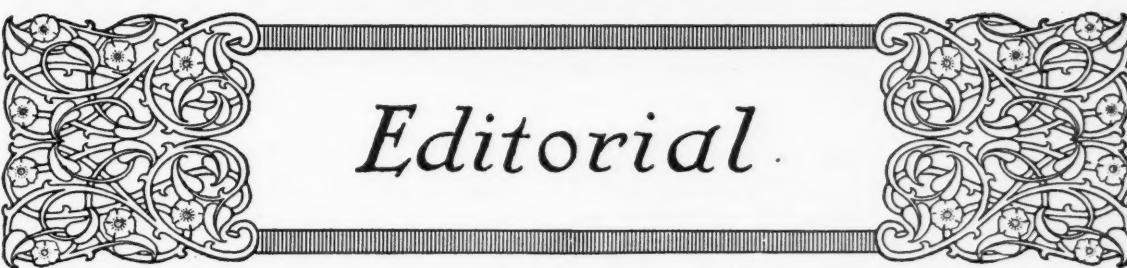
And get as many customers as possible together who know each other and are on friendly terms. It is an asset.

DEPEND UPON IT, THE PERSISTENT MAN IS THE MAN WHO WINS ALL THE TIME. HE MAY SEEM A BIT SLOW ALONGSIDE THE SO-CALLED 'SMART' MAN; BUT HE STAYS ON WHILE THE OTHER GOES.—WILLIAM GAMBLE



PELICAN RIDER

Drawing by Julius Diez for the Calendar "Art and Life," third year, 1911. Published by Fritz Heyden, Berlin
From *Archiv für Buchgewerbe*



Editorial

WE wish to express the thanks of the trade to The Inland Printer Company for the splendid craft spirit shown in coöperating with us in advancing trade education."—*Fifty-seventh convention of the International Typographical Union.*

"OH, you INLAND PRINTER, the great harmonizer!" was the greeting of President Cushing, of the United Typothetæ Association, as he complimented our representative on "the grand work your paper has been doing recently." And the new appellation is placed among the many other inspiring ones that have been flung at us as we have sauntered through life.

THE influence and good will of no man are worthless. They are worthy of the most careful solicitude. The man who calls upon you to sell you something may be endeavoring to do you as great a favor as the man who is endeavoring to buy something from you. But the first is usually treated coolly if not discourteously, and the latter is treated as a man and a brother.

THE erection of a bust to Theodore L. De Vinne by the United Typothetæ of America and the placing of tablets to the memory of two of its members—John Armstrong and Daniel J. O'Donoghue—by Toronto Typographical Union are mute, mayhap unconscious, tributes to the dignity of our craft and the organizations that promote its interests.

WITH 56,000 members on its rolls and 51,000 paid up, the International Typographical Union reports that only 189 members were involved in strikes or lockouts during the past fiscal year. This is probably the greatest tribute that could be paid to the strength and good management of the trade's greatest organization. It speaks well also for the liberal-mindedness of printing-office employers, because the members of the typographical union have steadily furthered their interests during that period. The showing suggests the thought that the day of guerrilla warfare in the printing trades has passed. Conditions compel either nation-

wide struggles like the eight-hour affair or intelligent coöperation. There are several deductions to be made from these surprising figures, and perhaps a more general recognition of the sentiment we are about to quote from a committee's report that was adopted by the San Francisco convention has had much to do with the condition the figures represent: "The strike and boycott never promoted organization, and but rarely were of benefit to either of the parties involved."

THE general introduction of cost systems is going to hurt the other fellow, is the opinion of Mr. Gilmore, the secretary of the Colorado Springs Typothetæ. He argues that the cost men will not take unprofitable jobs, so the "other fellow" will get all the lemons, which do not constitute a nutritious diet. Mr. Gilmore forgets that he reckons on a cost system plus backbone to make lemon merchants out of some otherwise highly esteemed printers. Now let the gentleman who lives under the shadow of the backbone of the continent devise a backbone for his colleagues and competitors.

BUSINESS methods are slowly learned by the rank and file of trade-unionists in the conduct of union affairs. To competent officials the unions have been and are indebted for the initiation and establishment of business principles in working out the details of union policies and in conserving resources. That the adherence to antiquated and extravagant methods of doing business is tenacious is well shown in the devotion to conventions held yearly in cities more or less remote from the center of the unions' affairs. Delegates are voted money to attend the conventions and to have a good time. The good times provided distract the attention of the men who have traveled thousands of miles more or less to transact the business of the union. The responsibility of the officials is taxed to the utmost to hold the convention in line. The transportation of the records and the thousand and one details that are required to adjust the business of the week are as irksome as they are costly. The business of the unions should be conducted at headquarters. The delegates should go

there for business and business only. But the good time need not be interfered with. Let the union have a holiday week if the members wish it so. Let there be a convention week for pleasure and social intercourse. Business and pleasure make a bad mix. Separate them, and then there will be more business transacted, and a "better time be had" when nothing but fun and enjoyment is afoot. So much of the important union business is now submitted to the referendum that it would be possible to have the business meetings of the unions every two years. The "good-time convention" every year would be held at a time when every one is planning for holiday-making, and a large attendance be assured.

Employing Printers' Consolidation Problems.

"One organization" has been the rallying cry among employing printers for a year or more. It has been the urgent cry of THE INLAND PRINTER for many years. On Denver, therefore, was focused the expectations of those who hoped that the great merging consummation had arrived. The big gathering at Denver is now among the records of history, and some are grieved and some are elated at the results. THE INLAND PRINTER can see nothing in the work at Denver to cause either depression or exaltation—but it does see much to inspire hope.

Though the most important struggle is yet possibly in the future, we have never seen the outlook so bright since the days immediately following the inauguration of the nine-hour day—nine-and-a-half-hour day to be exact—in November, 1898. Then for a time it looked as though intertrade strife would make way for coöperative effort. In those days we did not know so well the value of coöperation as we do now, and though the unions and the Typothetæ were then in harmonious association, we doubt if they respected each other as profoundly as they have learned to do in these later days of conflict and estrangement. The same may be said of Typothetæ and non-Typothetæ organizations. On this element of mutual respect, which necessarily means enhanced self-respect and control all around, do we base our hope for the future. We know the unions are not immediately involved in the present controversy, but the attitude of their leaders and their armies of craftsmen can not fail to have a great moral influence. These unionists more than ever realize the close relation that exists between good business methods and their wages. For this reason, perhaps, never before were they as deeply interested in an employers' organization or more alert as to how their best interests can be affected by such bodies.

THE INTEREST OF LABOR.

Some there are who taboo the consideration of the attitude of the trade unions when the business of an employers' association is being discussed. No one who attended the meeting at Denver could help but see that, while officially the unions were not recognized, the attitude that would be taken on unionism was all-important. We think that President Cushing's assurance that union men, members of the Typothetæ, would not be discriminated against is proof of that assertion. No other expression of the meeting caused so much comment or, apparently, gave so much satisfaction. Though the records may not show it, everybody knew the labor question was the pivot around which many things revolved; and naturally so, for the principle of collective bargaining as exemplified in the unions must be squarely met in order to deal adequately with its dangerous features and to bring forth its powerful and beneficent influences. For this reason our especial preference goes to a closely knitted organization like the Printers' League; but at this time such a comprehensive association is not attainable. Knowing that the history of progress is written in compromise, we would compromise on many things more important than a name or a method or an office, even if compelled to wait more than a year to gratify our hopes.

THE TYPOTHETÆ SITUATION.

It was inevitable that disappointment should wait on some at the Denver meeting. But what is the part of the craft-patriot in such circumstances? It is the part of the good citizen when the voting goes against him. He takes hold and lifts with all his might. So let us get the organization wheels on the track, and we will all arrive in good order.

What is the Typothetæ situation?

The proposal for a single organization is to be voted on by the members of all the organizations, including the United Typothetæ. Owing to its age, national character and wealth, that association wields the greatest influence, though it does not necessarily dominate the situation.

Many members of the Typothetæ will unquestionably vote "No," because the proposal involves a change of policy in the organization. If adopted, trade-unionists will be no longer tabooed in Typothetæ circles, for expressions held to be offensive by some unionists will be expurgated and provision made for entering into agreement with unions. Those members of the Typothetæ who are opposed to collective bargaining must remember, however, that not a few of the later additions to the Typothetæ ranks not only believe in col-

lective bargaining, but are enthusiastic trade-unionists. Whether the rank and file know of it or not, many of these men were induced to join the Typothetæ on the express understanding that the bars against unionists would be removed. Several of the "live wires" at Denver won their spurs as union officials, and sat in the convention wearing union buttons. If the Typothetæ does not vote "yea" on the proposition, many of this class will have to ask themselves, "Under which flag, Benzonian?"

It is unthinkable that any number will renounce their unionism or the policy of dealing with unions,

synonymous with that of their respective associations. From the meeting held in New York last April to the eve of the adjournment of the Cost Congress at Denver on September 8, these gentlemen labored assiduously to develop a form of organization—not one that would meet the wishes of each of their respective associations, but one that would be sufficiently broad and liberal to enable all to join. Consequently they are capable of voicing the objections that will hold against the new constitution adopted by the Typothetæ convention. In justice to these gentlemen it must be said that most of them are satisfied for the present



"BEHOLD THE MAN!"

Reproduced from a half-tone by Brend'Amour, Simhart & Co., Munich, Germany, from a photograph by Gabr. Alinari, Florence, from the painting by Antonio Ciseri.

and the presence of that type of man (irrespective of his labor views) in the Typothetæ is almost necessary to the growth and welfare of that organization. Though many of its members may not believe it, we are convinced that the future usefulness of the Typothetæ is largely dependent on the new order being adopted.

PRINTERS' ASSOCIATIONS AND FRANKLIN CLUBS.

The other parties in interest—Ben Franklin Clubs, Printers' Leagues, Master Printers' Associations, etc.—have much responsibility resting on their shoulders. In the parleys at Denver they were represented by men so closely identified with their organizations that their names had become

with the outcome, though the judgment of all—including ourselves—may be somewhat biased by an overwhelming desire for one organization, which is not a bad fault.

What are the principal objections as expressed by these bodies? As we understand it, the chief one is that the dues are too high, and the second that the Typothetæ convention elected officers from among the old members—men heart and soul in harmony with the old order of affairs.

ARE THE OBJECTIONS GOOD?

Though we regret that the lower rate was not adopted, it is difficult to say whether or not the dues are too high, for no one can foresee what demands

may be made on the treasury when an organization expands as the Typothetæ is likely to do if the present movement is endorsed. It is safer and more prudent to have a plethoric treasury than a lean bank account, especially when there is so much work to be done as there is to do in this case. At the end of the fiscal year members of the rejuvenated Typothetæ will know better its financial needs and can legislate accordingly. If the high rate were adopted as a matter of tactics, and for the purpose of preventing too great an infusion of new blood, then that can be remedied in the future—if the outsiders enter the fold. In considering the financial end of this question it must be remembered that the Typothetæ has a balance on hand of \$30,000, and it is only natural that those who contributed should retain control of the treasury as long as possible. The suggestion that it, or a portion of it, should be returned to the payers and a new financial start made does not strike us as being either desirable or practicable.

In the circumstances, the objection about the election of the old guard is untenable—indeed, it smacks of the unreasonable. The Typothetæ convention was working under the old constitution requiring the election of certain stated officials. So it is self-evident the delegates could not elect any one not a member of the Typothetæ. An amendment to the constitution—of which ample notice had been given and which did not require referendum action—provided for additional officers. There was no legal obstacle to these places being filled at Denver, but the convention left them open for future developments. It is tacitly understood that if the new constitution meets with general approval, these places will be filled by members selected from incoming organizations.

While the situation is not what we would wish it, yet we are unable to see how it could have been bettered at Denver.

MINOR UNPLEASANT INCIDENTS—SHOULD THEY HAVE WEIGHT?

There were unpleasant incidents at the meetings which will weigh with some, but we feel that even in their worst light they should not be a factor in determining the big question now pending. First, ill-feeling was caused by the Typothetæ borrowing the hall for an hour in the morning and keeping it all day, depriving the Cost Congress of one session and relegating it to a small, over-heated room for another. That this was exasperating must be conceded, but that it was premeditated is hard to believe. The executive session of the Typothetæ was, in popular parlance, a "hot one." Those in the lobbies felt the influence of the struggle, for the atmosphere was so tense as to

cause excitability. There was a demand then and there to form another organization, irrespective of the Typothetæ; but cooler counsels prevailed. Even then there were those who felt that no affront was intended nonmembers, and we still prefer to think that, in the heat of debate and hoping that the end would come any moment, the question of using the hall was overlooked, and the whole thing was a matter of excusably confused management rather than a case of bad manners.

The incidents surrounding the promises of the Typothetæ conferees and the election of officers by that body are confessedly not so easy of explanation. The personnel of the Typothetæ's representatives preclude any thought of double-dealing. They are fair and quick-witted, so we are at a loss to know how they ever countenanced an arrangement pledging themselves not to elect officers. The Typothetæ being in some respects a referendum organization, it is clearly beyond the power of a convention to dissolve the organization. If the desire to do so were unanimous on the part of a delegate body, we are inclined to think the courts could be invoked to prevent the consummation of such a desire. Where feeling runs as strongly as it does in this instance, and where so much money is at stake, it is a safe conjecture that an appeal would be made to the courts. Though we have heard no adequate explanation of this phase of the affair, let us go behind the actions of the conferees and see if the craft generally—and the problem is now a craft problem—would be affected by the election or nonelection of Typothetæ officers. If there had been no election, would Typothetæ officialdom have been more favorable to a change? To a man up a tree, it would appear that if there is any advantage it is with the new officers, partly because of the views of one or two individuals, but more especially because of the conditions under which all were elected. Regrettable though the incidental features were, they are not of vital importance; they belong to the past. What the trade has to do with belongs to the future, and from that point of view we must look at matters. The election of these progressives to official positions, and the assurances of fair play to union men in the inaugural address of President Cushing, seem to us to be evidences of good faith and patriotic intention on the part of the United Typothetæ that far transcend what have been haphazard actions of men who were compelled to act so hurriedly as to preclude proper deliberation.

As we see it, if the United Typothetæ rejects the proposal, it will gradually recede in power and influence; if the other organizations reject it, they, also, will dwindle in prestige, though more slowly than the Typothetæ. If out of it all grows

one organization, the good work of associate effort will proceed at accelerated speed and the craft make hitherto undreamed-of progress.

Under the proposed constitution each employer determines the labor issue for himself. So let us forget ancient causes of dissension, also the little things of the recent past, and turn toward the rising sun of craft prosperity.

Modern Leadership.

Laurels of leadership that so well fitted the brow of Master Printer De Vinne are shifting to the bland, unwrinkled forehead of E. Lawrence Fell, of Philadelphia. These men have many divergent points of character. Compared with the Master, Mr. Fell is a young man, and though endowed with abundant talent no one expects him to write at this period of his life such a book as "The History of Printing."

Though by nature a lover of things good and beautiful, Mr. Fell does not preach about the beauty of the printed page or the greatness of the "art preservative," yet he is a leader of the hour. There are many men to-day who can raise their voices as Mr. De Vinne did for adherence to the principles of beauty in typography, but they are not esteemed leaders, though probably they have a larger audience and are accorded a more respectful hearing by the *hoi polloi* than Mr. De Vinne ever received. We be living in galloping days.

The reason why one with the plain patronymic of Fell will carry the mantle of the more romantic cognomen of De Vinne is that the times have changed. De Vinne with artistic capacity and business sense delighted in preaching the artistic with an occasional and apparently perfunctory exhortation on behalf of good business practices. We opine that the artistic is a fundamental of Mr. Fell's make-up, but when he speaks to his fellow printers—which is all too infrequently—he says naught at all about art printing. His message is ever and always about the selling end of the business.

That is why Mr. Fell is a leader—and we are sure no fair-minded person could take umbrage if we were to say *the* leader. Times have changed. Printing—commercial printing—has ceased to be an art. It is now a manufacturing and selling business only. So it is not that a Fell is superior to a De Vinne, but it is that the philosophy of a Fell is more timely, more opportune, and, perhaps, more needed at this time than is the philosophy of a De Vinne.

We would be among the last to put behind the beauties and joys of our glorious art for the flesh-pots of the business office, but we see plainly that

if the trade is not to be degraded there must be profit for the men who take the risks and more wages for those who do the meritorious work. If compositors, pressmen and engravers are to do the work which an elevated, esthetic sense craves, they must, with few exceptions, have refined—even artistic—home surroundings. And when the select few raise their standard of living a little they influence the standard of their neighbors and fellow craftsmen in the right direction. That is one of the reasons why a slight reduction of hours or a small advance in wages is a greater social benefaction than is the making of a millionaire—though there is something to be said about the social benefit of making a millionaire or even a billionaire.

This phase of the question has something to do with the ascendancy of the Fell philosophy. The weak point with Mr. De Vinne was his views on economic questions. He held to old ideas about the relation of employer and employee, being among those artistic souls who adored the god Competition, regarding its brutalities as incidental to if not necessary for the development of the human race. The antithesis of that type among the artistic was Mr. De Vinne's great contemporary, William Morris.

The Fells are neither Morrises nor De Vines. Too practical to ignore the labor issue, they endeavor to treat their workers fairly and squarely, and are usually in favor of collective bargaining, realizing that the men and women who work for them are human beings with the same attributes as their employers. The Fells sympathize to some degree with the aspirations of their employees. So while the new type of leader is more devoted to business, plain and simple, than was the older type, there is a vein of enlightened selfishness in the philosophy that bodes well for the wage-earner if he retains his dignity and self-respect, and markets his labor with skill.

Just what the views of Mr. Fell, of Philadelphia, are on these issues we do not know. He has not been called on to pronounce his ideas. We do know that he is a man who "grows," and who desires to be fair, so when he comes in contact with concrete propositions we do not doubt that he will be in the van advocating an enlightened treatment of the problems.

And so the world wags on. The old maketh way for the new. Yet the old is not obliterated or forgotten. What the De Vines taught remains, and most of the good there was in it has become commonplace, so we are enriched beyond computation by their efforts. Let us hope that when our contemporaries are superseded they will have made as good use of their opportunities.



IRONY OF THE AD.

Foreman (with grim politeness): "You have set this in the wrong measure. You have set it in the wrong type. You have dumped it in the wrong place. Otherwise it is all right!"

Written for THE INLAND PRINTER.

THE TYPOGRAPHY OF ADVERTISEMENTS.

NO. IX.—BY F. J. TREZISE.

 N so far as illustrations in advertisements are concerned, the part that the compositor plays in their use is merely to do the best he can with what comes to him. Whether the advertisement shall be illustrated or not, and if so, with what kinds of cuts, are questions decided by the advertisers. When the copy reaches the printer the cuts are already made, and it remains for him to see that they are used in the most effective manner.

And in connection with the effective use of illustrations in advertisements are several points worthy of serious consideration, the most important, perhaps, being the question of the preservation of harmony between the illustrations and type.

Given a cut of certain shape, to be used in an advertisement of definite dimensions, the compositor can do little if anything toward a changing of conditions as regards shape harmony. If the cut harmonizes in shape with the space designated for the advertisement, so much the better; if it does not, it is beyond the power of the compositor to remedy it.

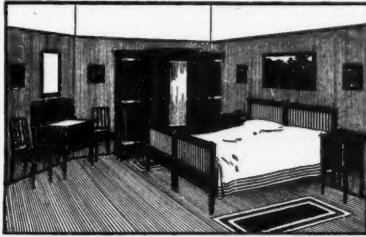
There is, however, opportunity for the demonstration of the niceties of shape harmony in the selection of types to accompany certain cuts. Note the harmony of line between the graceful italic letter and the free treatment of the illustrations in the Cuticura Soap advertisement shown in Fig. 54. Imagine, if you can, the two lines which are now in italic being set in lining gothic! Note also the advertise-

printer has, however, more control. Unless the instructions which accompany the copy arbitrarily designate the type-face to be used, he can and should see to it that a harmony of tone between type and cut is maintained. If the cut is light in tone and contains delicate lines he should use with it a light type-face, while a heavy, black cut would suggest a heavy, bold letter. While it is not always possible to secure a perfect harmony between type and illustration, still a little thought on the part of the compositor will result in bringing them much closer together in tone, and prevent either cuts or certain lines from unduly "standing



FIG. 53.—Another illustration of the harmony of type-face and cut.

DEUTSCHE WERKSTÄTTE FÜR HANDWERKS-KUNST G. M. B. H.



Entwurf: Rih. Riemerschmid. Dieses Zimmer kostet im Massiv-Eiche M 577.—, im Massiv-Mahagoni M 628.—, mit zweitürigem Heißluftheizkasten im Massiv-Eiche M 602.—, im Massiv-Mahagoni M 64.—

WOHNUNGS-EINRICHTUNGEN
deutscher Art in neuer Technik. Klare Formen, eßles Material. Originalarbeiten nach Entwürfen erster Künstler. — Vorschläge ohne Verpflichtung für den Anfragenden kostenlos. — Man verlange in jeder Buchhandlung oder von der Geschäftsstelle Dresden-A. 16 die illustrierten Preisbücher: Nr. 10.: Dresdner Hausgerät (Zimmer v. M 230—950) M 120 Nr. 10.: Handgearbeitete Möbel (Zimmer über M 900) M 5.— Nr. 1: Kleingerät: textile und keramische Erzeugnisse (vier Bilder) und Beleuchtungskörper (zwei Bilder) — M 1.75 Tapetenmusterbilder und Stoffmusterbücher T zur Ansicht gegen portofreie Rücksendung und je M—50 Marken. Angabe der Art und Verwendung der Stoffe ist erwünscht.
VERKAUFSSTELLEN DRESDEN und ständige Ausstellungen: Ring-Straße 15
MÜNCHEN HAMBURG BERLIN W Arcis-Straße 35 König-Straße 15 Bellevuestr. 10.

FIG. 52.—A little care on the part of the compositor in suiting the type to the illustration has resulted in a page that is harmonious in tone.

ment shown in Fig. 52. Here we have another pen-and-ink illustration, but of such nature that one would scarcely consider its use in connection with the italic letter—the letter which has been used being much more in keeping.

Of harmony of tone in the use of illustrations the

ing out" from the page. This is illustrated in Fig. 52, an advertisement taken from a German publication. Here we note a harmony of tone which gives a rich, even color to the advertisement and results in an attractive appearance. Fig. 53, another advertisement from the same publication, also illustrates a careful regard on the part of the compositor in the selection of a type-face which in tone harmonizes with the cut.

In direct contrast to these two examples, both of which are dark in tone, is the advertisement shown in Fig. 54. In this case the compositor, having a cut light in color, has selected type-faces to harmonize, and the result is an advertisement which "pulls together" in a most satisfactory manner. Fig. 55 also shows a harmony in light tones, the type holding its place in the illustrations most effectively.

And in this discussion of tone harmony between cuts and text, the illustration shown in Fig. 56 is not amiss. Although the cut in this advertisement is a decoration rather than an illustration, it serves its purpose as an example of a most pleasing harmony in its relation to the text, and one can not but appreciate the good taste with which the compositor has selected his type-face.

Another interesting point in connection with the use of illustrations in advertisements, and one that is frequently not taken into consideration, is the question of placing the cuts so that the illustration will lead, by the nature of its composition, into the text rather than away from it. Again, drawing an analogy between pictorial composition and typographical design, we take note of the fact that the painter arranges his composition in such manner that when

one looks at the picture the eye follows naturally from one point of interest to the other, each figure or other object suggesting by its shape and placing a movement of the eye toward the next logical point of interest. For instance, when one looks at a figure in a picture it is but natural that the eye shall follow the direction in which that figure is looking, or perhaps, pointing. This being the case, the desirability of having that figure looking or pointing *into* instead of *out of* the composition is readily apparent. That the application of this principle is as essential to good

placed in such position that, once it has attracted the eye, it leads it naturally into the text.

Cuticura Soap Best for Skin and Hair

More than a generation of women have found that no soap is so well suited for cleansing and preserving the skin and hair as Cuticura Soap. Its absolute purity and refreshing fragrance would alone be enough to recommend it above ordinary skin soaps, but there is added to these qualities a delicate yet effective medication, derived from Cuticura Ointment, which renders it invaluable in overcoming a tendency to distressing eruptions, and in promoting a normal condition of skin and hair health, among young and old.

For the thirty-two page Cuticura Booklet, a guide to the best care of the skin and hair, address Petter Drug & Chemical Corporation, 133 Columbus Ave., Boston, U. S. A.

FIG. 54.—Here the type harmonizes with the illustration in shape as well as in tone.

typography as it is to good pictorial composition is shown in the reproductions in Figs. 57 and 58. One will readily agree with the statement that where an illustration is placed in an advertisement, it is usually the center of interest—the thing which first attracts the eye. In looking at an illustrated advertisement we almost invariably see the picture first. Then from the picture the eye travels to the balance of the advertisement. This being the case, it is unquestionably desirable that the picture shall be placed so that it shall, of itself, cause the eye involuntarily to move toward the text. In Fig. 57 this has not been done, and the movement of the eye, following the direction in which the figure is facing, and also suggested by the direction in which the arm is pointing, would be away from the text and out of the advertisement. In the rearrangement shown in Fig. 58 the reverse is true. Here the figure has been

YOUR house is not a home until your furniture fits. Harmony gives beauty, dignity, restfulness—all that a home should mean. Whatever quarrels or crowds mars the effect. The perfect bed for one chamber may spoil another one. This problem of beauty plus service is solved by Kimball & Chappell solid brass beds. charming designs match the furniture of any good period or style. Many with cane panels. All honest, solid brass that lasts a lifetime and keeps its golden surfaces unvarnished in any climate. Let us tell you why. Our Spring Style Books and samples of tubing for the asking. Write for them today.

KIMBALL & CHAPPELL
2843 LOOMIS STREET CHICAGO, ILL.

Rings Like a Bell

FIG. 55.—Neither cut nor text is predominant, each holding its true value.

The Summer Home Beautiful
May be a palace or a bungalow. It is not so much a matter of architecture as of creating home atmosphere by the furnishings. An ideal summer home is not a mere dream, but a reality for a moderate expenditure—that is, if one understands artistic arrangement and the facilities afforded by the

**Wanamaker Galleries
of Furnishings**
Assembled here are upholsteries, furniture and everything to appoint a simple cottage, picturesque bungalow, stately manor or Roman villa.

The Bureau of Interior Decorating
will gladly create plans and submit estimates for the furnishing of your home. No charges for this service, which will be extended either through a personal interview or the mail.

Department W
JOHN WANAMAKER
New York

FIG. 56.—The type and decoration are well suited to each other in tone.

By a proper placing of the illustration or illustrations in an advertisement the compositor secures good proportion in

his design. Typographically, an advertisement is a rectangle, of certain size and dimension, broken up into spaces, and whether or not the spaces are pleasing in their relation.

THE MINNESOTA & DAKOTA RAILWAY
THE LINE OF EXCELLENT SERVICE

EVERY employee of the Minnesota & Dakota Railway who comes into contact with the public is given a thorough schooling concerning courtesy and propriety of demeanor. The system of "merits" and "demerits" is carefully maintained, and all the trainmen are striving to make a record, not alone for efficiency, but for personal conduct. Sleeping car porters and others in charge of the trains during their trips are required to exercise especial care in keeping all the cars in a clean and orderly condition. Incessant attention to this, a very important point to those who travel, is one of the many factors which make for a pleasant journey.

The trains are scientifically cleaned and renovated at the end of each run. The sleeping car bedding is aired in the sun. The seats, floor and woodwork are given a vigorous scouring of compressed air, which removes all uncleanliness. Carpets are taken up and renovated and the flooring is scrubbed with soap and water.

M. M. MORRISS, General Passenger Agent, Chicago

FIG. 57.—This cut is placed in such position that it leads the eye, by reason of the direction in which it is facing, directly out of the advertisement. Compare with Fig. 58.

THE MINNESOTA & DAKOTA RAILWAY
THE LINE OF EXCELLENT SERVICE

EVERY employee of the Minnesota & Dakota Railway who comes into contact with the public is given a thorough schooling concerning courtesy and propriety of demeanor. The system of "merits" and "demerits" is carefully maintained, and all the trainmen are striving to make a record, not alone for efficiency, but for personal conduct. Sleeping car porters and others in charge of the trains during their trips are required to exercise especial care in keeping all the cars in a clean and orderly condition. Incessant attention to this, a very important point to those who travel, is one of the many factors which make for a pleasant journey.

The trains are scientifically cleaned and renovated at the end of each run. The sleeping car bedding is aired in the sun. The seats, floor and woodwork are given a vigorous scouring of compressed air, which removes all uncleanliness. Carpets are taken up and renovated and the flooring is scrubbed with soap and water.

M. M. MORRISS, General Passenger Agent, Chicago

FIG. 58.—Here the figure has been placed in such position that, once it has attracted the eye, it leads it naturally into the text.

tions to each other determines the beauty of the advertisement. The arranging of these spaces in such manner as to be pleasing calls into play the question of proportion. Per-

haps this question of proportion can best be illustrated in the placing of a cut in an advertisement, thus dividing the advertisement into two parts. A reproduction of an advertisement of this kind, containing one illustration, is shown in Fig. 59. In "A" the cut is placed directly in the center of the advertisement, and the effect is not satisfactory, the reason being that the groups of type-matter above and below the cut are equal in size. In order that our advertisement may have proportion we must not only have variety, but pleasing variety. We must move the cut away from the center, either above or below. If we move it below, it will

PERFECT TAILORING

G. We would like to have you take note of the extreme care we give to tailoring, as shown in the finish of the fine suits and overcoats we sell. Notice the perfect curve of hand-shaped collars and lapels. Try on the garments; you'll find them easy, pliable, shaped to your shoulders—they fit. Then you will appreciate the difference between Hartman Clothes and the ordinary kinds, and lose sight of the "bargains" in "thrown-together" stuff, advertised all around town at half price. We show suits and overcoats at prices you can afford—properly tailored—garments that look well, feel comfortable and keep shape. We charge no more than the others charge for the "other" kind.

PERFECT TAILORING

G. We would like to have you take note of the extreme care we give to tailoring, as shown in the finish of the fine suits and overcoats we sell. Notice the perfect curve of hand-shaped collars and lapels. Try on the garments; you'll find them easy, pliable, shaped to your shoulders—they fit. Then you will appreciate the difference between Hartman Clothes and the ordinary kinds, and lose sight of the "bargains" in "thrown-together" stuff, advertised all around town at half price. We show suits and overcoats at prices you can afford—properly tailored—garments that look well, feel comfortable and keep shape. We charge no more than the others charge for the "other" kind.

HARTMAN
270 MAIN STREET, CHICAGO

HARTMAN
270 MAIN STREET, CHICAGO

A

B

FIG. 59.—A question of the placing of a cut. In A the cut divides the advertisement directly in the center, while in B the placing of the cut at the point shown divides the advertisement into groups of unequal size, giving proportion.

place the main spot or force of attraction near the bottom of the advertisement—a thing which should be avoided if possible. Therefore, we will place it above the center. But how much above? This is determined in the same manner as the question of proportion noted in previous instances—by dividing the space into eight equal parts and giving five of these parts to the lower part of the advertisement and three to the upper part, thus following out the proportions of three to five, commonly acknowledged to be the most pleasing. In the original the advertisement is forty-four picas in length. Dividing it into eight parts gives five and one-half picas for each part. Taking three parts—or sixteen and one-half picas—for the upper part of the advertisement, we place the cut in such position that the center is sixteen and one-half picas from the top, the center of the cut thus dividing the advertisement into two parts in the ratio of three to five. The result is shown in "B," and one can readily see that it makes a much more attractive arrangement than does "A," although the moving of the cut is all the change that has been made. Personal taste may enter into the proposition and suggest an additional line or two of text above or below the cut, but to the majority this proportion would be the most satisfactory.

(To be continued.)

Written for THE INLAND PRINTER.

GRAMMAR AND PROOFREADING.

NO. IV.—BY F. HORACE TEALL.

JN our preceding consideration of sentences it was thought unnecessary to mention their classification as declarative, interrogative, imperative, and exclamatory, as proofreaders will seldom find occasion to use these terms in their work. Of course, however, they need not only to know these classes, but to keep their differences at command sufficiently to decide instantly which kind each sentence is, so as to use the right point after it. It has been said before, but will bear much repetition, that by far the most common error in this respect is ending a question with a period instead of an interrogation-point. Very few books are clear of this error, while undoubtedly no book should have it.

It may be interesting to note here some of the differences among grammarians in such classifying of sentences. Quackenbos names four kinds, declarative, interrogative, imperative, and exclamatory. Whitney gives three, assertive, interrogative, and imperative. Maxwell and Metcalf name but three, Maxwell saying that "A declarative sentence may express strong feeling, such as anger, sorrow, grief, etc. The same is true of interrogative and imperative sentences. Sentences that do this are by some authors called exclamatory sentences." Maxwell thus asserts that exclamatory is applicable to a sentence of either of his three classes, if it expresses strong feeling. Harriet Matthews, in a book more recent than Maxwell's, says: "An exclamatory sentence expresses excitement or surprise." Hubert Gray Buehler agrees with Maxwell. Another grammar, S. W. Clark's, in its fortieth edition, 1867, names transitive and intransitive, simple or compound, principal or auxiliary sentences, and has many other classifying names for the parts of the sentence, especially for various kinds of phrases.

This is only a specimen of varying nomenclature, which abounds especially in the older books, and which it would not be profitable to consider in full detail. Most of the recent authors have reduced largely the number of classifying distinctions, but even now the text-books have many more than the proofreader will ever need for practical use. It does not seem probable that any proofreader will ever find occasion, in course of suggesting a correction, or of merely calling an author's attention to a sentence when he doubts its correctness, to say anything about its nature. He will, however, often find advantage in understanding thoroughly not only the nature, but also the proper construction, of every sentence he reads. To this end he needs to master not only the classifying facts of distinction among words, but also the essentials of their interrelations, and their fitting positions, and also how they may frequently be in other positions without incorrectness.

Declarative and assertive, as applied in this connection, are essentially synonymous, and it would not be easy to prove that Professor Whitney showed any imperfection of thought in choosing assertive instead of declarative. A declarative sentence is one that makes a declaration, and a declaration is an assertion. Yet the adjective assertive conveys, in its commonest use, an idea of emphasis or persistence that is never felt as belonging to declarative, and so declarative is the better word to denote simply the attribute of saying something. In this view Professor Whitney did not choose the better word.

It was said above that many purely interrogative sen-

tences are printed with a period instead of an interrogation-point, although this should never occur. Sometimes the interrogation-point appears where a period should be, though this is not so frequent as the other. Where was this ever seen? Well, the latest instance of its observation by me came in course of a spell of reading in "*Les Misérables*." The copy at command is a cheap one, of London print, containing many errors, of which this is one. It is in the sentence, "Marius questioned himself whether he had not some fault to find with himself?" Here is no question asked, but a plain assertion that he questioned himself. Of course it means that he asked a question, but the question is not expressed as a question. Nothing is an actual question unless it is expressed in words that ask something directly. In any other form what is said is an assertion, an affirmation, a declaration, an exclamation, which may imply, or refer to, or embody a question, but does not make one of it. Probably the error arose in this instance from association of ideas. Many interrogative sentences occur near the one quoted, and it is likely that their frequency suggested the use of the question-mark here.

Another instance of this is seen in the evening newspaper of the day of the writing. It is in a report of a man's examination in court. In one of his answers he is reported as saying, "I was reading my newspaper and paid no attention to the girl?" Of course every one can see instantly that this should have a period. And equally of course the accidental occurrence of the question-mark in the copy, if it happened to be there, should not prevent the correction. No one will ever object to such a correction, no matter how decided the order to follow copy may be, unless, indeed, it might be in a matter of quoting something literally, for a special purpose, in which case a special order should be given with the copy.

In another similar article is the question, "It has been suggested that you were not an apt pupil at the game of bridge?" This is quoted to show that a question may be asked without the ordinary kind of wording that can be nothing but a question. Whether the examiner really asked a question in this case or not depends on his manner of speech, which can not be indicated in print except by the point used at the end. Consequently, the only safe procedure in such a case is to follow copy. Whether the reporter has discriminated in this respect or not is immaterial, and it is not a matter that any one is likely to consider as of any importance.

One of the strangest and most frequent errors in print is the unmistakable question ending with a period. It would be easy to find many examples, but one, from the same book quoted above, is as good as a thousand. This one is: "He had all; what could he desire? All; is not that enough." Every schoolboy in the land should know enough to substitute a question-mark for the period at the end of this or anything similar.

Some exclamatory sentences are expressed in the identical words that would be used in asking a question, but the intention of exclaiming instead of asking is usually evident. "*Les Misérables*" affords a good example of this also. In one sequence are seven sentences like this: "How many times had truth, inexorable, planted her knee upon his breast!" But another in the same sequence is this: "How many times had his refractory thought writhed convulsively under the evidence of duty." No great amount of thought is necessary to disclose the identity of the nature of these sentences. One being recognized as an exclamation, how could the proofreader fail to perceive that the other is also an exclamation?

(To be continued.)

Apprentice Printers' Technical Club

NO. XI.—BY W. E. STEVENS,
Assistant Instructor, Inland Printer Technical School.

This department is devoted entirely to the interests of apprentices, and the subjects taken up are selected for their immediate practical value. Correspondence is invited. Specimens of apprentices' work will be criticized by personal letter. Address all communications to Apprentice Printers' Technical Club, 624-632 Sherman street, Chicago.

In next month's INLAND PRINTER will be reproduced the best three specimens submitted in our business-card contest for apprentices. The number of entries did not come up to our expectations, but on the whole the results are very encouraging. We will surely conduct other contests of this nature later on, as there is no better stimulant for an apprentice's mind than these friendly contests of skill and knowledge, where he has a chance to put forth his best efforts and, later on, compare his work with that of other boys who have worked with the same copy.

* * *

Our lesson for this month commences with an explanation of wood furniture. Read carefully, and if there are any points which you do not fully understand, write in to this department asking for further information. We would

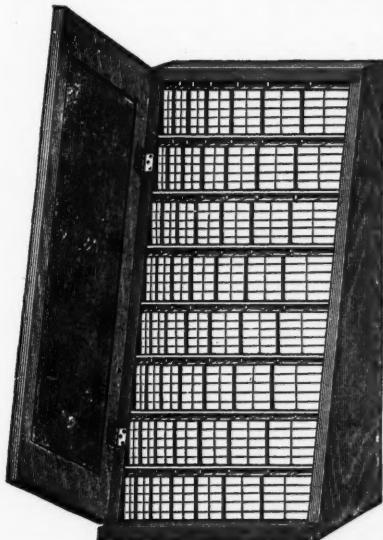


FIG. 61.—Ordinary font of labor-saving wood furniture, arranged in furniture rack.

like to get in touch with all our apprentice readers and help them to become efficient in their chosen calling.

WOOD FURNITURE.

This material is used for outside blanking; that is, for filling out from a form to the edges of a chase. It is light and cheap, but very perishable. Cherry is the wood most commonly used in the manufacture of the best furniture, pine being used for posters and coarse work.

In order to facilitate imposition this material should always be near at hand and arranged in a neat and orderly manner, according to the lengths and widths of the pieces. The practice of buying it in strips, or yard lengths, is fast becoming obsolete. In such cases the pieces are usually cut up in a haphazard manner and thrown into a large drawer, without any regard for the material, or for the time that is consumed in hunting for the different sizes as they are needed.

Furniture racks can be had for a small cost, considering their convenience, and these racks accommodate labor-saving furniture in a way that avoids all confusion as to

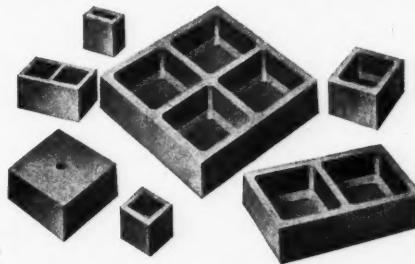


FIG. 62.—Sectional blocks.

the different lengths or widths. Many imposing-stone frames are built with furniture racks below to accommodate labor-saving furniture and reglets (reglet is the name given to wood furniture less than two picas in width).

An ordinary set, or font, of wood furniture contains 560 pieces—ten pieces each 10, 15, 20, 25, 30, 40, 50 and 60 picas long, by 2, 3, 4, 5, 6, 8 and 10 picas wide. Fig. 61 shows how such a font is arranged in a furniture rack.

SENGBUSCH BEVELED FURNITURE.

The utility of this wood furniture lies in forms which contain long, vertical rules. With this furniture such forms are locked up on a slant, inclining toward the lower left-hand corner of the platen, but still maintaining a square lock-up in the chase. In this way the feeding of the sheets is made no more difficult than in the ordinary way, and the slant of the form prevents the rollers from being cut, as the point of contact is spread longitudinally. It also allows of a more even distribution of ink.

A font of this furniture consists of twenty-four pieces, four pieces each of the following lengths: 20, 25, 30, 40, 50 and 60 picas. All pieces are two picas wide on the narrow end and of varying widths on the wide end.

REGISTER-HOOKS AND SECTIONAL BLOCKS.

This material is used in locking up unmounted, bevel-edged printing-plates. The sectional blocks act as a solid,

unyielding base, and the register-hooks are arranged around each plate, clamping over the bevels and holding the plates securely.

There are a number of different makes of sectional blocks on the market, but they are all very much the same as those shown in Fig. 62. Some are made of steel, some of cast iron, and others of an extra hard metal; all being cored on the under side to give the minimum of weight, but bridged so as to give the maximum of strength. For very fine adjustments on small plates solid brass blocks are made.

Ordinary blocks are made in various sizes: 16 by 16, 8 by 16, 8 by 8, 4 by 8, 2 by 8, 2 by 6, 2 by 4, 1 by 8, 1 by 6 and 1 by 4 picas. Cast-iron blocks are made as large as 16 by 32 picas.

There are many different kinds of register-hooks on the market, but in Fig. 63 we show only four, so that the reader

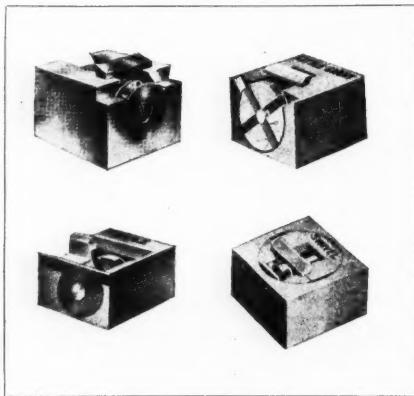


FIG. 63.—Register hooks.

can get a general idea of their construction. They are all substantially the same, the bodies being made of brass and the working parts of steel, and are closed or opened with specially made steel keys or with the ratchet used for patent electrotype blocks. Their usual sizes are 6 by 6 or 6 by 8 picas.

Any one familiar with the printing of half-tone plates on the necessary calendered, coated or enameled papers, knows that hard packing and a firm make-ready are required. On long runs this will gradually sink the plates into the ordinary wooden bases and prevent good results. It is to avoid this and to facilitate lock-up that sectional blocks and register-hooks were designed. The hooks give an absolute and individual control of each plate and registering can be done without any undue loss of time; and, being made up of sectional blocks, the base is unyielding and perfectly even.

PATENT BLOCKS.

In printing book forms from electrotyped plates the patent blocks, one of which is shown in Fig. 64, are a great economy. The lock-up of one signature is sufficient for all the succeeding signatures, and plates can be changed very quickly. Furthermore, there is a saving in the cost of unmounted plates.

Each plate has an individual block and is controlled by embedded hooks, as can be seen in the illustration. These hooks are opened and closed by a ratchet, shown in Fig. 65. The blocks are made of mahogany or iron and of various sizes from 3 by 5 inches to 16 by 22½ inches, outside measurements.

PATENT IRON GROOVED BLOCKS.

In Fig. 66 is shown a half section of a patent iron grooved block, and this illustration well explains its utility in locking up unmounted, bevel-edged plates on a rigid and unyielding surface. Plates of any size or shape can be



FIG. 64.—Patent block.



FIG. 65.—Ratchet.

placed in any desired position and securely held by hooks. Single lines, press points, slitters for folding machines, and steel cutting and perforating rules can be held securely.

The smaller sizes of these blocks are made in one piece, but the larger sizes, over 20 by 25 inches, are usually made in two sections. Each section may be used on smaller presses. For platen presses they are made to fit the bed without using a chase, and are furnished with roller bearings attached and a set of special thin gripper fingers.

* * *

Now that we have studied the furnishings, tools and materials used in a composing-room, it would undoubtedly be interesting to apprentices to learn the meaning of the different words and terms which compositors use. Study them carefully, for such knowledge may perhaps save you



FIG. 66.—Showing the use of a patent iron grooved block.

from future embarrassment. Few journeymen will take the trouble to explain the words and terms to an apprentice, and some of these are absolutely unintelligible to the inexperienced.

WORDS AND TERMS USED IN A COMPOSING-ROOM.

Ad.—Abbreviation for advertisement. Very commonly used. The plural is *ads*.

Alignment.—A line of type is said to be "out of alignment" when all the characters do not correspond exactly at the top and bottom.

This Illustrates Perfect Alignment.

This Line Is Out of Alignment.

Arched.—The arching or bowing of a form is caused by defective furniture or a too tight lock-up. The center of the form rises, or arches, away from the stone.

Ascender.—That part of a letter which rises higher than the top of the letter *m*. Thus *b*, *d*, *f*, *h*, *i*, *j*, *k*, *l* and *t* are ascending letters.

Author's Proof.—A proof sent to the author after all errors in composition have been corrected.

Bind.—Type, rules, furniture or other material are said to bind when their size or position prevents a true, even lock-up.

Body Matter.—The text, or straight matter, of a page as distinguished from display lines.

Body Type.—Type used for book or newspaper work, as distinct from display type.

Break-line.—The last line of a paragraph which necessitates the use of spaces or quads to fill out the measure.

This group of type has been set up to show that the last line is a break-line.

Break Up.—To break up a form is to separate the type-pages from the furniture, quoins, etc., used in locking up.

Cap.—Abbreviation for capital; also for foolscap, a size of writing-paper, $12\frac{1}{2}$ by 16 inches.

Caption.—The heading of a chapter, a section or a page.

Casting Off.—Estimating how many lines or pages a certain quantity of copy will make if set in a certain type-size.

Catch-line.—An unimportant line of few words placed between longer lines of display, as

EIGHTH ANNUAL CONCERT OF THE CLOVER PLEASURE CLUB

Clean Proof.—One which shows very few or no errors.

Close Spacing.—The spacing out of lines wherein spaces smaller than three-to-em are used between words.

This Line Illustrates Close Spacing.

Comp.—Abbreviation for compositor.

Condensed.—Type thinner than the ordinary bodies.

Set in Condensed Type.

Copy.—The handwritten, typewritten or reprint words that a compositor is to set in type.

Correcting.—Altering type-lines according to the author's or proofreader's corrections.

Cut.—Any mounted printing-plate is called a cut.

Cut-in Note.—A small group of type justified in the side of a paragraph.

This group of type shows what is meant by a cut-in note. On all odd or right-hand pages, such ACUT-IN notes should be to the right NOTE of the matter, and on all even or left-hand pages, they should be to the left.

Dead.—Type is said to be dead when it has been printed and is ready for distribution. When a printed page is marked "kill" it is known that the type is dead.

Descender.—That part of a letter which goes below the bottom of the letter m. Thus g, j, p, q and y are descending letters.

Dirty Proof.—One which shows many errors.

Display.—To arrange lines of different kinds and sizes of type so as to bring out the important features. Such lines are called "display lines."

Distribution.—Dropping types, spaces and quads into their proper boxes or compartments.

Emptying the Stick.—Lifting a group of type-matter out of a composing-stick and depositing it elsewhere.

Even Folios.—Left-hand pages, such as 2, 4, 6, 8, etc.

Extended.—Type wider than the ordinary bodies.

Set in Extended Type.

Fat.—Poetry, leaded or other matter which can be set up quickly.

Folio.—The figure or numeral placed at the head or foot of a page, to denote its sequence.

Follow Copy.—To set in type as written, correcting only palpable errors. (Special instructions are given where palpable errors are to be followed.)

Footnote.—A line or lines referring to some passage in a page, placed at the foot of the page and indicated by a reference-mark.

Form.—One or more pages of type which have been locked up in a chase ready for printing. The type, furniture, quoins and chase constitute the form.

Foundry Proof.—Proof taken of a page of type, after corrections have been made, and it is locked up with bearers, ready to be electrotyped or stereotyped.

Hair-spaces.—Very thin spaces, six, seven or eight to the em.

Half-tone.—Photoengraved plates having a screenlike printing surface necessary to show the different depths of tone.



This is a half-tone.

Hanging Indentation.—A group of type so arranged that the first line of a paragraph is longer than the succeeding lines. This paragraph is set with a hanging indentation.

Hell-box.—A receptacle wherein broken or battered type, leads, slugs, metal furniture, etc., are thrown.

TEST QUESTIONS ON LAST MONTH'S LESSON.

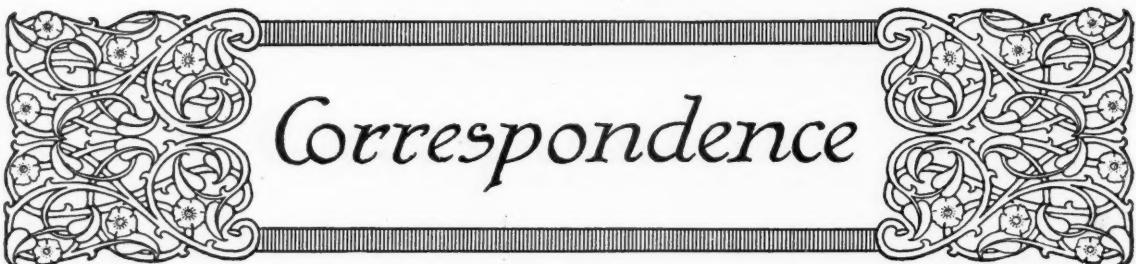
What is ordinary metal furniture and for what purpose is it used? What is quotation furniture? What is railroad furniture? What is the advantage of iron furniture? What is patent steel furniture and how is it used?

These questions were fully explained in THE INLAND PRINTER for September.

(To be continued.)

THE STORY OF THE POSTAGE STAMP.

England was the first country to use postage stamps. In 1840 the Insular Kingdom issued the first stamps to put on letters. Three years later Switzerland and what was then the Empire of Brazil followed suit. In Germany stamps were adopted about 1844. Comparatively few kinds of stamps have been issued in Germany. Spain has issued 424 and Portugal as many as 846 different stamps. France and her colonies have so far used 1,222 different postage stamps. England, on account of its many colonies, takes the lead in the matter of variety, having brought out nearly two thousand different stamps. A French stamp-collector estimates that from 1840 to 1907 all told about twenty thousand different stamps have been issued in all parts of the world, so that a complete collection of postage stamps would have to contain that number.—*Papier-Zeitung*.



Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give their names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

ON THE ABOLITION OF PIECE WORK.

To the Editor: DENVER, COLO., September 1, 1911.

The three-to-one vote by which the International Typographical Union at its last referendum passed the proposition abolishing piece work and bonus pay for the production of a certain specified amount of type on machines, indicates either a very decided opposition in the craft to piece work or a vast amount of thoughtless voting. The latter is hardly worthy of consideration, as thoughtless voting is usually "against" any new thing, on the theory that what has been must be good enough or it would not have existed.

It is a fact that the International Typographical Union in the hand days was successful in its mission for a great many years with an almost universal piece system for newspaper composition. But when the union was organized, the amount of type which an ordinary man could set under ordinary circumstances was pretty well established, so that the price per thousand could be fixed with almost certain results as to the average day's pay for the compositors. When the machines were introduced, nobody knew how much type an efficient operator could set. Five thousand ems an hour in the early years of the Linotype was considered a remarkable production. Piece scales were then based on the average production, in order to give operators a fair day's wage. When the operators developed a proficiency on the machines, however, the price was reduced, still so that operators could make a fair day's wage. This is the experience in all lines of piece work. The price is fixed, not as to the value of the production, but in order to give the workers a fair day's wage. The piece system on the Linotype has tended to the development of operators who can get the limit of the machine's production. It has made for efficiency. Those operators who developed great speed set a pace for others to work up to; they also set the standard of wages. By making more than the hand men or men working on time, they tended to pull up their wages while at the same time suffering reductions from time to time in the rate per thousand on the piece scale. This experience is universal. This condition is partly a result of avariciousness on the part of the operators, and partly due to the attitude of the publishers regarding the piece scale. Not satisfied with getting the full product of their plant, thus saving a heavier investment in machinery, the publishers point out the high wages of their operators and base their demands for a reduction in the piece scale on those wages—not that the type was not produced cheap enough, and cheaper in comparison with that in other cities under the time system.

The fact that the piece scales in the country have suffered reduction after reduction undoubtedly has turned many good operators who believe that the piece system is the fairest method of computing a day's wages to advocates

of the time system. It has forced upon them the opinion that the cost per thousand is a minor consideration to the publishers, and that the weekly pay-roll regulates the price per thousand. In their opinion the abolition of the piece system is the only solution of the difficulties of maintaining a fair and equitable wage. Experience has taught them that if operators were able to increase their production a third the price per thousand would be reduced accordingly.

Notwithstanding the publishers are responsible for at least a part of the overwhelming sentiment in the union against piece work, and, as a result of which abolition, the incentive to produce the limit of the machine's capacity will have been taken away from operators, together with their fat wages, the greater hardship will have to be borne by the publishers. It is true that the proposition has a beautiful socialistic equalization about it, but it is absurd in the provision that operators shall be paid no more than the scale. Presumably that provision, if it is capable of enforcement, will soon be broadened in its scope, so that every employee of union printing-offices will be paid the same wages. But as long as there is a demand for first-class workmen—operators, compositors, make-ups or stonemen—certain offices which appreciate the value of skill and brains will be compelled to waive that union regulation and pay as high wages as are necessary to get and retain the kind of men they want.

But notwithstanding the overwhelming attitude of the union's membership against the piece system, no matter whether that attitude is a result of jealousies within the craft or has been brought about by the attitude of the publishers in fighting for a reduction in the piece scale every time the scale is opened, it does not seem the best way to cure the evils of the piece system by abolishing it altogether. Nor is the argument that the time system will make more work worthy of the consideration of honest men. Efforts to limit production or to make over all members of the union into one mold can only serve to cheapen the craft and put a premium on laziness or incompetence. The abuses of the piece scale probably could be eradicated, with the result that both the publishers and members of the union, if not the union as a whole, would benefit. It is pretty well understood now what the Linotype machine is capable of producing under usual conditions. With the abolition of the piece scale, those offices which have worked for years under the piece system will not be content to accept a half a day's work for a day's pay, and it is doubtful if the members of the union working in those offices would be content to give much less than they have given under the piece system.

But, granting that the abolition of the piece system will make more work for members of the union, there is always the danger that the publication of newspapers can be made

unprofitable by making the cost of production greater than the income. The amount of money paid out to printers is limited somewhat by the amount that comes in. If the cost of production be materially increased, there is always the possibility of suspension. Many a good newspaper has been compelled to suspend or has been glad of the opportunity to be consolidated, and the weekly pay-roll of the printers has been one of the chief reasons for the disaster.

H. M. C.

Compiled for THE INLAND PRINTER.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

ENGLAND.

AT a special-delegate meeting of the London Society of Compositors, held in June, it was decided to officially end, within a fortnight, the strike for a shorter work-day, and to withdraw all pickets. A resolution was carried, together with a vote of confidence in the executives, "that, in order to satisfy our forces, and to save a number of young members from being forced back to the non-conforming employers, this meeting instructs the executive to extend the strike pay for a period of eight weeks, such payments not to be retrospective." A resolution favoring a general strike, worded as follows: "That, failing to obtain the concession of the fifty hours and the reinstatement of our members from the houses at present outstanding, immediate steps be taken to call out all our members engaged in the general trade," was negatived by a large majority. It was decided that fifty hours should still be regarded by the society as the fair working week. According to the last half-yearly report of the society's treasurer, there was a decrease in its funds during the half year of £8,322 (\$40,486). For "defense of scale," £26,823 (\$130,493) was disbursed, while £21,070 (\$102,505) was paid out in "out-of-work" benefits. The publication of the *Daily Herald*, the society's strike organ, called for a draft on the funds of £360 (\$1,751), which shows that, viewed financially, it was a costly strike. Compared with this large extra expenditure, the total decrease in the funds, as stated, is really not great, showing that the members responded cheerfully to the assessment the strike made necessary. The report states that the membership increased by 215 in the past year, it being now 12,250.

THE Liverpool *Mercury* on July 5 attained its one hundredth anniversary.

IT is stated that the London Opinion Company, Limited, during the year ending March 31 last, declared dividends aggregating one hundred and fifty per cent. Publishers everywhere would be thankful for information as to how this was made possible.

A LIMITED liability company called the William Morris Press, organized at Manchester, was recently registered.

THAT compositors can save money is shown by the wills of two who died recently. John M'Nab Black, of Hillhead, has left £1,983 (\$9,648), and James Grindley, of Glasgow, £1,754 (\$8,533).

GERMANY.

THE municipal trade-school of Zittau has added a class in typography, to which eight and one-half hours are devoted each week. The art-trades school of Hamburg has also added a section for typographic instruction.

IN a treatise on "Alcoholism," by A. Gruber (included in *Aus Natur und Geisteswelt*, published serially by B. G. Teubner, Leipzig), is cited an experiment made to ascertain the effect of alcohol on printers. A number of compositors, after having worked fifteen minutes, were given drinks con-

taining thirty-six grams of alcohol. They continued work an hour thereafter, when results were compared. The compositors imagined that their productivity had increased as a consequence of the consumption of the liquor, which one might, on the other hand, attribute to the dexterity gained by practice during the first half of the test. However, there proved to be a loss in productivity during the period subject to the influence of the alcohol to an average extent of 15.1 per cent; and this with workmen who were not total abstainers from drink.

ON July 15 the city and district of Cassel put in force new regulations covering poster advertising. In future only the specially provided posting-places are to be used for public announcements. Property owners and renters are permitted to put up on their premises only such advertisements as concern their own interests. Thus, the regulations do away with placards and painted advertising signs on roofs, sides of buildings, billboards, etc., including the signs along the railroads. Red paper may not be used by any one except the municipal bureaus for their own announcements.

SOME statistics given out by the Association of German Paper Manufacturers show that in 1910 the consumption of news paper in Germany per head of population was 4.26 kilograms (9.37 pounds), being an increase over that of twelve years ago of 77½ per cent; the consumption then was 2.4 kilograms (5.28 pounds) per head.

HERR KONRAD DUDEN, editor and compiler of the most authoritative German dictionaries, died, August 1, at Sonnenberg, near Weisbaden, at the age of eighty-three. An indefatigable student of languages and one of the leaders in the movement for simplified spelling of German, he attained high honors in the realms of literature and typography. Three weeks before his death he had celebrated his golden wedding.

THE *Pariser Zeitung*, a German newspaper published in Paris, recently took a vote among its readers to ascertain their sentiments respecting "Roman" and "Fraktur" types. It has been in certain circles vehemently declared that foreigners preferred the Roman type for German literature. But the vote showed this claim to be quite fallacious, as eighty-one per cent of the voters, among whom one-third were Frenchmen, preferred the Fraktur. Almost without exception the French readers declared that the German type was easy to learn. French language teachers, in letters to the *Pariser Zeitung*, gave assurance that the Fraktur type was no hindrance to the foreigner in learning German; to the contrary, German would lose its greatest charm for the foreigner if it were printed in Roman or Latin type.

THE publishing house of August Scherl, Limited, of Berlin, recently increased its capital stock to 20,000,000 marks (\$4,960,000).

DURING the second quarter of this year the police authorities of Germany have apprehended and forbidden 171 publications of various sorts, books, papers, cards, pictures, posters, etc., because of their unlawful—for the greater part obscene—nature.

AS HAS been previously noted, two publishing houses, Hubert Wetter, of Paris, and the Insel-Verlag, of Leipzig, announced independent publications of reproductions of Gutenberg's "forty-two line" Bible. It seems neither project received sufficient support, and the announcement is now made that the two concerns have come to an agreement to go ahead with but one edition, that of the Insel-Verlag, of Berlin. Later on, the Hubert Wetter concern expects to publish the "thirty-six line Pfister" Bible. The printing of the work now in hand is being done in colored

half-tones by the art-printing house of Albert Frisch, of Berlin.

FRANCE.

BEGINNING with the first of this month (October) the Government printing-office is to be placed on a revised footing, according to a presidential decree recently issued. The minister of finance, in a report to President Fallières, expressed the opinion that there were far too many "bosses" in the office, because of which authority which should be in the hands of a single individual was divided among many. The decree now clearly defines the duties of the director and his assistants, and establishes the exact responsibility of each. It creates an advisory board, composed of the director and his principal subordinates, which is to meet in cases where immediate action on some point of importance is considered desirable. There is also a consultative committee, to advise on all questions interesting the office, industrial, commercial and technical, and also on matters affecting the staff. Apartments for a number of officials have hitherto been provided in the building. By abolishing this practice the office will save \$120,000 a year, the director and his chief of staff will receive an allowance of \$500 a year instead of this. Only the head foreman will in future be lodged in the building and will be charged \$20 a month for the accommodation. The director's salary will be \$4,000 a year. According to the finance minister's report, the office has been a veritable hotbed of officialism. In 1905, for instance, 1,393 work-people were controlled by 79 officials; in the present year, though the number of work-people was reduced to 1,331, the number of officials had grown to 151. In a private office of similar size 34 officials, it is believed, would be sufficient.

In the little town of Saint-Dié, in the Vosges, was celebrated on July 16—somewhat late, it is true—the four hundredth anniversary of the first printing of the name of "America," as applied to the mainland of the western hemisphere. In the presence of a United States ambassador there was attached to the old building of the Vosges Gymnasium a tablet commemorative of the event. This reads: "Here, on April 27, 1507, under the reign of René II., was printed and published the '*Cosmographiae introductio*,' in which the new continent received the name 'America,' by Gauthier Lud, Nicholas Lud, Jean Basin, Mathias Ringmann and Martin Wandmüller, members of the Vosges Gymnasium." The "*Cosmographiae introductio*" consisted of fifty-two leaves, in which the newly discovered lands first received their present names. But few copies are now extant of this work.

AUSTRIA.

THE trade-school of the bookbinders of Vienna at the close of its latest term celebrated its twenty-fifth anniversary.

THE Poppelbaum typefoundry and Herr Anton Durstmüller, of Vienna, have obtained a patent upon a device by which linotype matrices may be used on ordinary typefounders' casting machines to produce individual types.

THE municipal authorities of Vienna have arranged for the printing of five thousand views of the city, which are to be placed in the passenger cars of the railway lines of the country, to advertise the beauty of the city. They will cost nine cents each.

DENMARK.

OF the 220 composing machines used in this country, 130 are in Copenhagen, as follows: 12 Kastenbein machines, 2 Monolines, 34 Typographs, 13 Monotypes, 63 large and 6 small Linotypes. The newspapers employ 61 machines—12 Kastenbein's, 2 Monolines, 13 Typographs and

34 Linotypes. In job-offices, 29 large and 6 small Linotypes, 21 Typographs and 13 Monotypes are in use. In 1906 there were but 56 composing machines in the country.

SWEDEN.

THE house of Almquist Wicksells, of Stockholm, which holds the monopoly of publishing almanacs in this country, from 1906 to 1915, has had this term extended to 1932. The payments to the university for this right amounted to 140,000 crowns (\$37,500) in 1906, since which they have grown yearly 1,000 crowns (\$268)—making the prospective payment for 1832 reach 166,000 crowns (\$44,480).

BELGIUM.

AN exhibition of art posters and printed matter generally was held at Antwerp, August 15 to 20, under the auspices of Ter Volkmaking, a local organization. The municipality lent a hall for the purpose and also made a contribution to help meet the expenses.

SIMPLIFIED SPELLING.

At the Anglo-American conference on simplified spelling, held recently at University College, London, England, the following statement was made by Professor Rippman, an English delegate: "When we have come to an agreement, the scheme will be made public, and an active campaign will be held in the autumn. We hope first to get the educational world interested. It is generally felt that—particularly for the children in elementary schools—a system of simplified spelling would mean an enormous gain in time. Incidentally it would remove what is the principal barrier to English becoming the universal language." The delegates to the conference were chiefly members of the English Simplified Spelling Society and the American Simplified Spelling Board.

HOW PRINTING-INK IS MADE.

An American printers' inkmaker, on being asked what he made his ink from, replied: "Printing-ink is made from the soot of Hades, the gall of salesmanship, the ample wet-goods displacement of thirsty pressmen and the unsalable residue of various violations of the pure-food laws in the form of animal fats, oils and grease, such an olla podrida or hotch-potch, such as hideous hags gruesomely brew in the horrible kitchens of hell." Not quite satisfied with this answer the querist sought out the machine-room manager, put the question to him, and received the following reply: "Well, sir, I ain't no authority; nobody but the factory fellers rightly knows just what printin'-ink is made from, but it's my opinion that the yellowest of it is made from the carcasses of reporters, the bluest is made from defunct boozers, the reddish from brick dust, and the blackest from editors' consciences and other pizens." — *British and Colonial Printer and Stationer*.

POOR LITTLE THING.

"No, Miss F., I never hunt for ideas, as other authors do," he assured her. "When I feel in the mood for work, I climb to the summit of a hill, and there, with the scent of the mountain pines in my nostrils, I find my inspiration."

"Just fancy," gushed the girl. "And then you descend and write it all down, I suppose?"

"Indeed I don't. That would be a sure way of losing it. I take my little typewriter up with me."

"Oh! how good of you! But does she never turn giddy, or anything?" — *The Printer's Album*.



ONTAINED in this month's insert are some unusual features. On this page and the one following are reproduced specimens by Winfred Arthur Woodis, of Worcester, Massachusetts. Other specimens by Mr. Woodis, together with a sketch, appear in the Job Composition department. On pages 3 to 7, inclusive, will be found interesting designs in typefoundry materials, by courtesy of the American Type Founders Company, the H. C. Hansen Type Foundry, Barnhart Bros. & Spindler, the Keystone Type Foundry and the Inland Type Foundry. Page 8 shows a design set by the Mergenthaler Linotype Company. These pages furnish many valuable suggestions to the ambitious typographer, and should be carefully studied.

SPINNERS AND WEAVERS OF AMERICA



By
EDWARD W. PERRY

Presented by
DRAPER COMPANY
HOPEDALE, MASS.
.U. S. A.

HERE is an Honor in business that is the fine gold of it; that reckons with every man justly; that loves light; that regards kindness and fairness more highly than goods or prices or profits. It becomes a man more than his furnishings or his house. It speaks for him in the heart of everyone. His friendships are serene and secure. His strength is like a young tree by a river.

Menu

Blue Points
Celery

Green Turtle Soup

Broiled Whitefish Maître d'Hotel
Custard of Sweetbreads with Peas

Filet de Boeuf aux Champignons
String Beans Pommes Delmonico

Sorbet Marachino

Roast Mallard Duck
Homing Current Jelly

Romaine Salad

Fancy Ice Cream

Assorted Cakes

Roquefort Cheese Toasted Crackers

Coffee Apollinaris

**The Beatitude
of Progress**

Perry H. Estler

**The Book of the
Revelation**

**First
Published Report
of the Memorial Home
for the Blind
Incorporated**

821 Main St., Worcester, Mass.

Commercial designs by Winfred Arthur Woodis, Worcester, Massachusetts.
(See Job Composition Department.)



The Milton Poultry Yards

G. MILTON HATCH, PROPRIETOR

Single Comb Brown Leghorns

Heavy All-The-Year-Round Layers
Prize Winning Strain

New Vineyard, Maine
R.F.D.

(A)

PROSPECTUS *of* THE EAST COAST FRUIT-GROWERS CO-OPERATIVE ASSOCIATION

BUSINESS OFFICES AT ST. AUGUSTINE, FLORIDA



(B)

(A) — Set in Masterman Roman, with Berkshire Ornament No. 300.

(B) — Set in Caslon Old Style No. 2, with Berkshire Ornament No. 308 and 12-point Rule No. 308.
By courtesy of the H. C. Hansen Type Foundry.

Printed Salesmanship is the Cheapest and Best Salesmanship

GUTENBERG & SCHOEFFER Quality Printers

347 Prosperity Avenue
MAYENCE

Telephone 1145 Bergen

**FOR YOU IF YOU DESIRE
MORE BUSINESS**

Printed Salesmanship

- I. Why it is the Most Profitable.
- II. Instances of Concerns which have Found it Profitable.
- III. Our Facilities for assuring its Profitability.

Gutenberg & Schoeffer

QUALITY PRINTERS

347 Prosperity Avenue, Mayence

TELEPHONE 1145 BERGEN

Musical Programme

Evening Concert

Piano

Softly Awakes My Heart - Saint-Saen
Michael Agustus Burns

Song

Until God's Day - D. Buck
Mrs. Dorothy Elinore Wheeler

Irish Songs

Molly Baun - Lover
Believe Me - Moore
Jersey City Quartette

Piano

Joyful Peasant - Schumann
Miss Mary Gamble

Organ

O, Render Thanks - Merkel
Charles Percy Brooks

Dissolution of Partnership

THE partnership hitherto existing between the printing establishment of Gutenberg & Schoeffler and the policy of non-advertising the chief factor in their business, next to brains, viz., Types, is to-day finally and forever dissolved. A printing business that does not Advertise is like a cobbler who goes barefooted. We have seen advertising printed by us pay our customers, and henceforth advertising will be our chief salesman

GUTENBERG & SCHOEFFER

347 Prosperity Street, Mayence

IMPORTANT TO THOSE WHO DESIRE MORE BUSINESS

newly designed Types, named BODONI and Bodoni Italic, in which this Blotter is set, with which to aid our enterprising customers in increasing their businesses by the method which never fails, when done expertly. If you have IDEAS, let us carry them out. If you desire ADVICE, our experience is at your service. The Bodoni Types have all the qualities which make advertisements read and remembered.

TELEPHONE 1145 BERGEN

Blotters printed in this style and size \$0.00 per thousand. All sizes and varieties, some to cost more, others less.

In our capacity as Business Stimulators and Purveyors of Profitable Printed Salesmanship we have recently added to our resources two

GUTENBERG & SCHOEFFER
No. 347 PROSPERITY STREET, MAYENCE

Set in Bodoni and Bodoni Italic.

By courtesy of the American Type Founders Company.

MENU



MARTINI COCKTAILS	OYSTERS
CELERY	OLIVES
	NUTS
	BOUILLON
ENGLISH SOLE	POTATOES AU GRATIN
ROAST DUCK	APPLE SAUCE
SWEET POTATOES	PEAS
	CHAMPAGNE
CHEESE	CRACKERS
	CIGARETTES
	FROZEN CHARLOTTE RUSSE
CIGARS	BRANDY

BANQUET

OF THE

Mount Chelton Hunt Club



TUESDAY, OCTOBER THIRD
NINETEEN-ELEVEN

HELD AT THE
**Mount Chelton Club
Headquarters**

Set in Whittier Bold, with 18-point Border No. 913 and Parisian Fancies Nos. 109 and 206.
By courtesy of the Keystone Type Foundry.

OCEAN BEND TRUST CO.

3042 GUARDITMORE BOULEVARD, COINVILLE, JUNCTION

Offers a safe and most convenient depository for YOUR SAVINGS. Its ideal location, in a specially constructed bank building, on the ground floor, in the heart of the business district, is easily reached from any part of the city. It accommodates patrons by keeping open Mondays until 8 p.m.

Special facilities for handling CHECKING ACCOUNTS of INDIVIDUALS, FIRMS and CORPORATIONS. Interest allowed on satisfactory balances.



BLOOMTON LIVERY CO.

532 SOUTH BOULDER ST., HARTFORD

We claim our trea

er the best service

TELEPHONE TRACKS 387

Most complete livery in the world. Taxicabs, Touring Cars, Limousines, Opera Busses, Roadsters, Ambulances and Hearse.

Our prices are the lowest and our meters are correct.

We have but one tariff and that is the lowest.

We solicit your patronage.



THE STUDY OF COLOR HARMONY

AN ARTICLE PERTAINING TO THE STUDY OF COLORS IN
NATURE AND HOW THEY CAN BE APPLIED IN GENERAL USE

THE STUDY OF COLOR HARMONY

M

ANY printers realize the benefit gained from rambles thru the woods or fields or in the public parks. It is a wonderful inspiration for ideas upon the subject of **color contrast and harmony.** Communion with nature in all of its grandeur and simplicity will give instruction that could not be obtained from many volumes of reading. It is this kind of invigoration that inspires one to approach his work with confidence; the day's toil is greatly lightened by the rejuvenation; the mind continually reverts to that of the beautiful. The information is gained in such a natural, emphatic way that it is firmly fixt in one's memory; it makes a picture in the mind's eye that can be made use of **instantly**, while the instruction gained by reading is very frequently by rule of thumb and hard to remember at the time it is most needed, thus making

JOHN J. F. YORK

Set in Pen Print, Bold Pen Print and Panel Ornaments No. 64.
By courtesy of Inland Type Foundry.



HE great nations of antiquity, of the middle ages, and of modern times were and are great in each several case, not only because of the collective achievements of each people as a whole, but because of the sum of the achievements of the men of special eminence; and this whether they excelled in war craft or state craft, as road makers or cathedral builders, as men of letters, men of art or men of science. The field of effort is almost limitless, and pre-eminent success in any part of it should be especially prized by the nation to which the man achieving the successes belongs.

Particularly should this be so with us in America. We have conquered a continent; we have laced it with railways, we have dotted it with cities. The twilight of letters continues, but much is now being done in the field of art.

Job Composition

In this series of articles the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws.

Winfred Arthur Woodis.

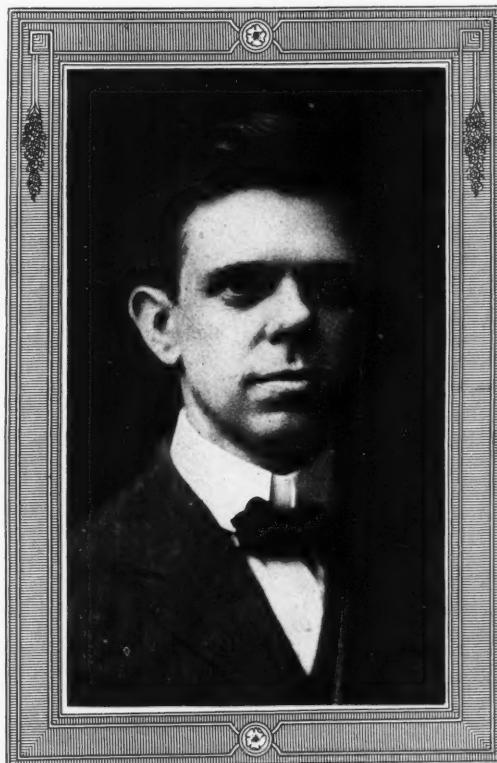
The next time you run across the returns of a contest in typographical arrangement, begin at the top of the list of successful contestants, follow it down, and you will not need to look far until you come to the name of Winfred Arthur Woodis, of Worcester, Massachusetts. It will usually be found among the prize-winners; if not there, surely among the list of those receiving honorable mention. For winning prizes in contests of this kind has almost become a second nature with Woodis—he has won either prize or place in no less than eighteen of them, conducted by THE INLAND PRINTER and other graphic-arts journals. Not content with being a leading factor in the contests conducted by the trade magazines of America, he has even extended his field of operations to Europe, having been successful in contests arranged by *Il Risorgimento Grafico*, of Milan, Italy.

That a man should have been so uniformly successful in his endeavors in the competitive field can be ascribed to nothing else than a firm knowledge of his particular business. One might have an occasional success which could be attributed to what we term good luck, but to win continual success requires something more stable. True, a persistent determination to win out is a great factor, and Mr. Woodis has this determination. Look at the reproduction of his portrait and you can not fail to see the evidences of it. You may not be able to tell anything about his age from the picture—neither can we—but you will at once mark him as a man who “gets what he goes after.”

That Woodis lost no time in getting started at the printing business is evident from the fact that he began his apprenticeship at the early age of thirteen, in the office of the *Spencer Leader*, Spencer, Massachusetts. At the age when most boys are devoting their attention to baseball in summer and skating in winter, he was learning the rudi-

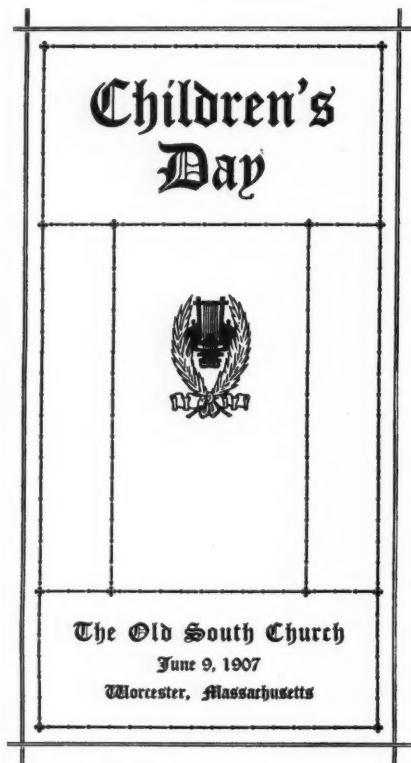
ments of the trade. His progress was rapid, being unimpeded by the primitive conditions which have confronted so many budding printers, for the office was a model up-to-date country plant, and he was not forced through that period of “blacksmith” work so necessary in many of the smaller towns. He soon realized, however, that a broad knowledge of good printing and its methods of production could hardly be gathered in the one plant, and, after finishing an apprenticeship of four years, he went to Worcester, taking a position at the Dover Press. In 1901, after having added to his experience by working in various offices of the New England States, he returned to Worcester and took a position with The Blanchard Press. Here he became awake to the possibilities of good printing, and for the first time realized the value of careful typographic treatment. With a desire to become what he termed an up-to-date compositor, he studied everything he could find on the subject of high-class printing and its commercial value. This resulted in his being advanced, step by step, to the position of foreman, which position he held for four years.

In September, 1910, with the enthusiasm which has characterized so many successful job-printers, he decided to go into business for himself. Leaving The Blanchard Press, he opened a small shop in the Brewer building. His equipment was not large—\$800 covering the entire plant—but it was well selected, with a view to getting the best possible results. By the first of the following February the business had increased until it was far beyond the capacity of the plant. Receiving at that time a proposition from the owner of the American Printing Company to consolidate, he acceded, and the Winfred Arthur Woodis Press was organized. The plant at present has four presses, each driven by an individual motor, and the equipment represents \$10,000. Eight people are employed.

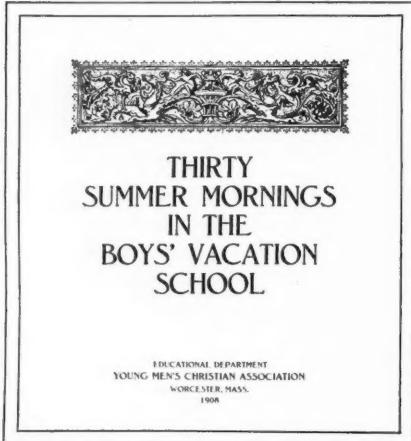


Woodis has but little to say regarding himself or his work. The fact that he has been so successful as a typographical designer is in itself sufficient indication of his

acteristic of the work that has won prominent places in so many contests in typographical design. A review of the reproductions of his work shown herewith will at once reveal a simplicity of treatment which characterizes the work of the best typographers, and which forms the outposts in the advance of typographical design.



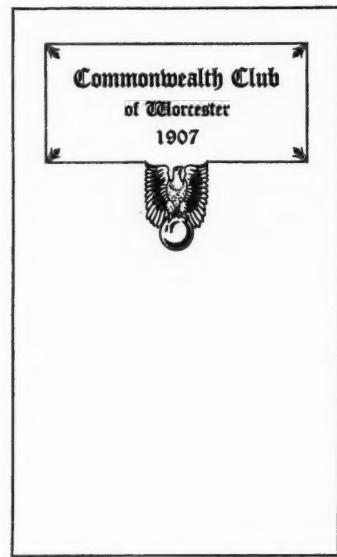
An interesting panel design. Original in colors.



A feature of Mr. Woodis' work is the harmony between type and decoration.

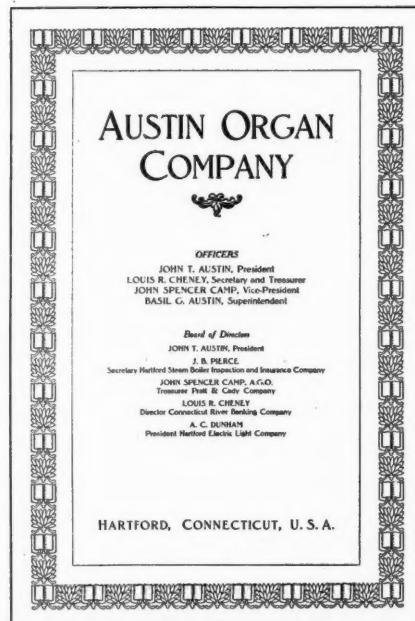
marked ability as a printer, and the past results and future prospects of the Winfred Arthur Woodis Press are evidences of his capacity for the business department.

Mr. Woodis sums up the whole question of display composition in the following statement, which appears on one of his cards: "Typographical art is simplicity of design." And his strict adherence to this principle is the chief char-



Another example of appropriate decoration.

Mr. Woodis does not believe in trying to turn out high-class printing by good composition alone. He believes in giving the stock and the ink and the presswork an oppor-



The original of this page is an attractive design in colors.

tunity to contribute something to the finished product. To this end, he follows the theory that a few simple lines, properly placed on suitable stock, and in the right colors, are

more effective than the average elaborate type-design. Herein lies his success and his popularity with buyers of printing, for what customer does not prefer a direct, forceful presentation of his proposition rather than an example of the mechanical ingenuity and ability of the printer?

In his typographical creed, Mr. Woodis has substituted the word "simplicity" for the word "originality," and it is in this one particular that printers—journeymen and apprentices—can best derive inspiration from his success. Throughout the length and breadth of the land the word

Removal Notice

We take pleasure in announcing that on July 1, 1908, we shall remove to new and more commodious quarters at

24 and 26 Washington Street

The growth of our business has made necessary larger stock rooms. We are also adding two new departments: cardboards and envelopes. You will find our offices conveniently located on the street floor where full lines of samples are attractively arranged for inspection.

Parker & Winthrop
Dealers in Paper, Cardboards and
Envelopes

24-26 Washington Street, Cincinnati, Ohio

Plain old-styles, with italic to match, find continual use in the Woodis plant.

"originality" has been overworked to such an extent that many printers have come to look upon it as the one thing greatly to be desired—the thing which must be had at any cost—and in their striving for it they have thrown to the winds all consideration for good design, and at times all consideration for the rights of the customer in the matter.

The reproductions shown herewith, together with the examples in colors on the first two pages of the typographical insert, indicate the nature of Mr. Woodis' typography. While he makes free use of rules and borders in his designs, the text-matter is always grouped in a simple manner, and there are no bizarre effects.

AN ELOQUENT ADVERTISEMENT.

The following advertisement appeared in a recent issue of a large metropolitan newspaper:

ACCOUNTANT AND STENOGRAPHER WANTED—Want man of quiet, settled habits, unemotional disposition, good education, broad acquaintance with business transactions, familiar with accounting and detail work; good stenographer. One who is not married, or likely to be, who can live in my house, walk, ride and drive with me, and who will breathe, eat and sleep with my affairs and help me to do three or four men's work every day without losing his head or interfering with mine. My affairs are not as large as some, but I have a good many of them, and they are very important to me. I need an alter ego to take up the lost motion in handling them. Such a man, one who would put heart and ability in my service without becoming ambitious to take my place, would find a very appreciative employer and a job and a home for life. If you think you are such a man, write me fully—the more fully the better for you—stating your reasons and exactly what you are willing to do to back up your claims. Age is no bar.

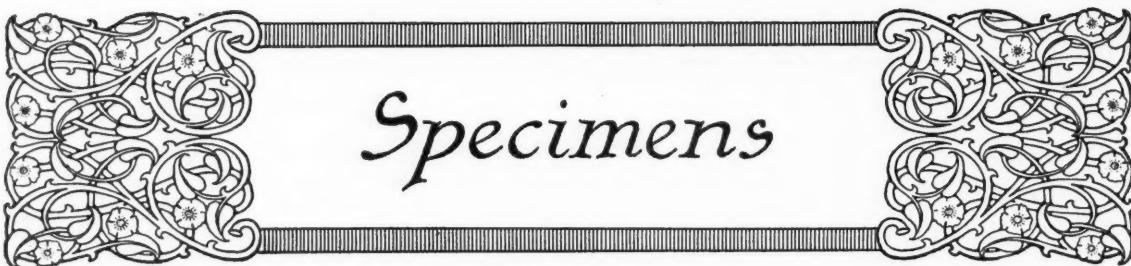
VALUE OF TECHNICAL COURSE TO APPRENTICES.

In a recent lecture, entitled "Class Instruction in Practical Composition," delivered before the L. S. C. Jobbing Guild, London, England, S. W. Hartley, technical instructor in printing, gave a forcible presentation of the value, to the printer-to-be, of a course in printing, "where the whole art and craft is laid out for our mastery and subjection." In part he said:

"We shall all be able to fill in the details of the many real conversations between Mr. Journeyman facing old ways and Master Student facing new ways that an imaginary dialogue is needless. Though he is flattered that here and there an apprentice or young journeyman to catch him up has joined a printing class, he never went to a school of typography himself, and he will meet your testimony with much bantering opposition between theory and practice. He does not realize that here he is showing the whole weakness of his case against your efforts and ambitions. If the printing class were merely a duplication of the printing-office and its routine, it could not serve us greatly. The theory of printing is the contemplation and study of printing as a whole; it is, to use a kindred word, the theater of printing where the whole art and craft is laid out for our mastery and subjection. And if you survive his discouraging attitude you will leave him behind in your larger grasp of the other elements of your business which have never knocked at the door of his experience. Then, how will matters stand? It will not follow that perhaps you will be a better workman than he, but you will certainly be a more completely equipped printer. You will then be invading the composing or the machine room not only with the skill of the efficient workman, but with something of the knowledge and strategy of a captain of industry. You will be able to lead, where before you were but able to follow. And that may induce some sort of a crisis in your relations with your comrades. Can we forecast the outcome? You escape the dead level, and then you will be reminded that you have been acquiring knowledge unnecessary to your daily pursuit. Yet it is here that one of the great prizes of your study awaits you—greater, I think, than mere promotion—the reward of awaking in your companions the sense of happy labor, of the pleasant liberty of well-compassed toil. For it was just by superfluity of talent and redundancy of knowledge that the great master craftsmen achieved their work with such surety and joy. If you are to do anything happily you will have to do it without perplexity of mind or strain of body. You must have a surplus to meet the large calls on your acquirements, and then the small expenditure of brain and labor will be so much entertainment; and this genial freedom in daily toil is gained only where there is enough and to spare of technical knowledge and skill. I grant that your possible pleasure is beset and harassed by the monotony and triviality of much toil, but remember

A man that looks on glass
On it may stay his eye;
Or, if he pleaseth through it pass,
And then the heav'n espys.

And seeing the performance of the humblest toil and the meanest drudgery an unbroken link in the chain of industry binding us each together in service of human needs 'makes that and the action fine.' It is for you, if you can submit yourselves to such high thoughts on industrial servitude, and by discerning tact and energy to communicate to your fellows such pleasant possibilities of craftsmanship."



BY F. J. TREZISE.

Under this head will be briefly reviewed brochures, booklets and specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Postage on packages containing specimens must not be included in packages of specimens, unless letter postage is placed on the entire package.

MCMULLIN & WOELLHAF, Burlington, Iowa.—The blotter is attractively gotten up, and shows your ability to turn things to good advertising advantage.

A. S. CAIN, Provo, Utah.—The specimens are all good and call for no criticism. The embossed job is interesting, as is also the design in rules and ornaments.

A CIRCULAR from the Arcraft Company, Cleveland, Ohio, is attractively printed on brown stock, with the cover of a recently issued catalogue tipped on the third page. It is an excellent piece of advertising.

R. P. GREER, Uniontown, Alabama.—The card is very nicely gotten up and affords no opportunity for criticism. Perhaps, however, the use of black ink in printing the illustration would be more satisfactory.

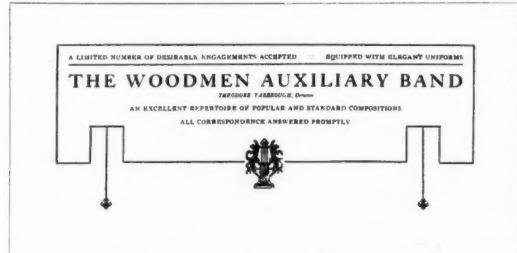
WILLIAM J. LAUER, Rochester, New York.—The program is unusually pleasing in design, and you are to be congratulated on its excellent appearance. We would suggest that you avoid, wherever possible, the letter-spacing of text letters, and to this end would suggest that words in the last line on the cover be centered, rather than spaced out to fill.

CHARLIE WATERBURG, Elkhorn, Wisconsin.—The circular is an unusually good arrangement. We would suggest, however, that you omit the punctuation at the ends of display lines in work of this character, and would also suggest the omission of the rules at either side of the illustration, as they are rather strong, especially when printed in the bright color. They certainly do not add anything to the appearance of the cut, but rather detract from it.

A BOOKLET, entitled "Printing That Promotes," issued by the Breyer Printing Company, Chicago, is one of the most striking pieces of typographical design that have reached this department during the past month. We show herewith reproductions of some of the pages, the originals of which were printed in black and orange, with the heavy border in gray, on white stock.

THE second issue of "Print Talks," the attractive house organ of the Pearl Press, Brooklyn, New York, is at hand, and is an effective demonstration of the quality of the Pearl Press product. It is well edited as well as nicely printed.

AMONG the specimens recently received from Theodore Yarbrough, Weatherford, Texas, we note some unusually interesting letter-head arrangements. We show herewith a reproduction of one of them. The original is in black and orange-brown, the type being in black.



An interesting letter-head design by Theodore Yarbrough, Weatherford, Texas.

JOSEPH B. MILLS, Providence, Rhode Island.—We question the advisability of running the panels diagonally across the pages of the booklet and would suggest that they be placed straight on the page, both from the standpoint of good design and that of ease of reading. We also think that the colors are a trifle strong.

no little Drop of Printers Ink.
Can either help you Swim or Sink.
It can open up your eyes,
It can praise or scandalize.
Can take you to the Hall of Fame.
And then can bring you back again.
One little drop of Printers Ink
Can make a Million People think.

**PRINTING
that Promotes**

The Breyer Printing Co.
626 Federal Street
Chicago

Introductory

IN PRESENTING this booklet to you we wish to exemplify, in a small way, our theory concerning Printing that Promotes. It does not represent a standard to which we aspire, because our slogan is to eternally advance; but it does represent what clean cut methods and honest intent can produce and we sincerely hope that it may prove an incentive to call on us to help you advance along this line.

The Breyer Printing Co.

Pages from a handsome booklet by the Breyer Printing Company, Chicago.

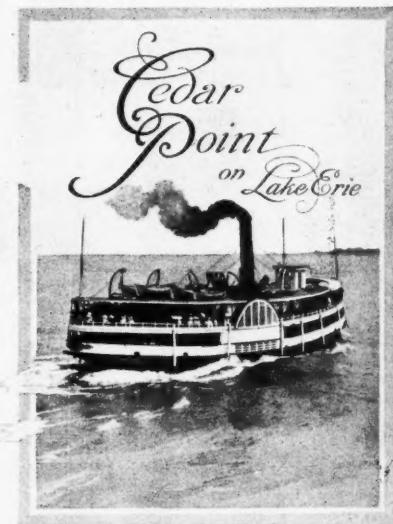
FRANK H. WEST, Detroit, Michigan.—The blotter is very satisfactory, both as to design and color. We have no criticism to offer regarding it.

FROM THE Cooper Advertising Company, San Francisco, California, we have received a package of excellent specimens, among them being examples of offset printing and a striking menu design in black, violet and gold.

GUY RUMMEL, Brazil, Indiana.—With the exception of a rather free use of decorative material, we find nothing to criticize in the letter-heads. The line "wholesale and retail" would look fully as well if not letter-spaced.

FROM Morris Reist, New York, we have received a package of commercial specimens, each one of which is gotten up in a thoroughly satisfactory manner. The typography is uniformly good and the color arrangements are very pleasing.

A BOOKLET devoted to the exploitation of Cedar Point, on Lake Erie, and printed by Corday & Gross, of Cleveland, Ohio, is a handsome illustration of the possibilities of printing half-tone illustrations on antique paper. We show herewith a reproduction of the title-page, the original of which is a pleasing design in two colors.



Attractive title-page by Corday & Gross, Cleveland, Ohio.

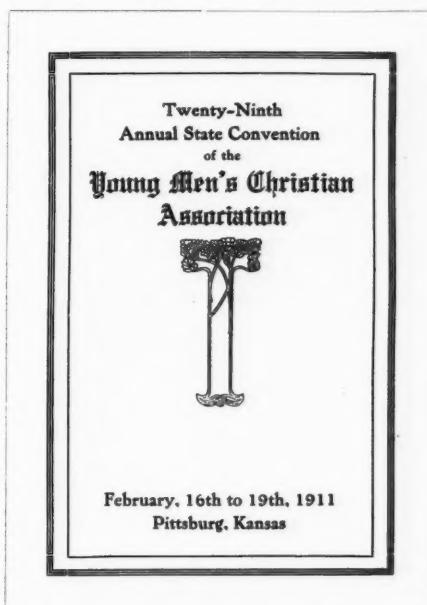
A PACKAGE of commercial work from C. Harmony, Sapulpa, Oklahoma, contains excellent specimens, executed in the same high-class manner that has characterized former examples from the same source. A thorough appreciation of harmonious design is shown throughout the work.

C. E. BANCE, New York.—The folder for the Lotus Press is an exceptionally dainty conception, and you have carefully carried it out. Our only suggestion would be that a little yellow in the color which you have used for the trade-mark would bring it into a closer harmony with the other color.

A PACKAGE of specimens from C. A. Merrill, Farmington, Maine, always means something interesting in type-designs. Mr. Merrill confines his work largely to Caslon Old Style and its accompanying italic—perhaps more so than any other printer with whose typography we are familiar—and in the simplicity gained by the resultant absence of confusion of type-faces lies its greatest charm.

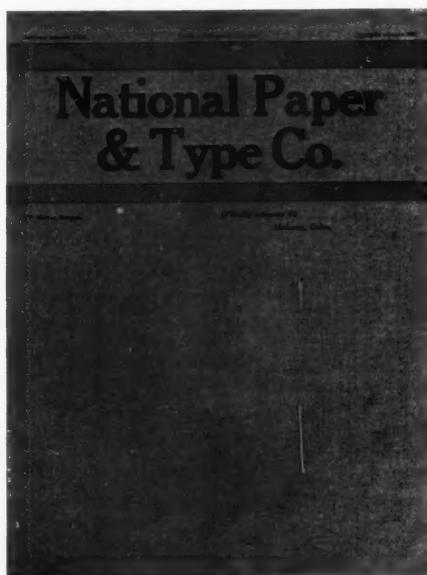
HARRY T. SANDY, Brooklyn, New York.—The most noticeable feature in the specimens which you have sent for criticism is the tendency toward complicated arrangements, both of type and color. Perhaps the most striking examples of this lack of simplicity in treatment are the envelope corner-card for the Taylor Printing & Manufacturing Company, Inc., and the card for John F. Kelly. On the envelope, the omission of the yellow, leaving the job in the blue and orange, would have been preferable. Or, if you wish three printings, the substitution of a light blue for the yellow would be advisable. On the card there is too much letter-spacing, especially of the text-letter, and a too free use of ornaments.

NEAT and tasty type arrangements, together with a pleasing use of color, characterize the work of Louis L. Lehr, with the Saunders-Cooke Printing Company, Pittsburg, Kansas. A package of recent commercial specimens contains many excellent designs. We show herewith a reproduction of one of them—a program cover-page for the Young Men's Christian Association.



Good typography by Louis L. Lehr, Pittsburg, Kansas.

A. M. CARNIERO, Havana, Cuba.—The package of letter-head designs is very interesting, and shows some unusually effective arrangements. Although the designs are all good and call for no criticism, we like best the one

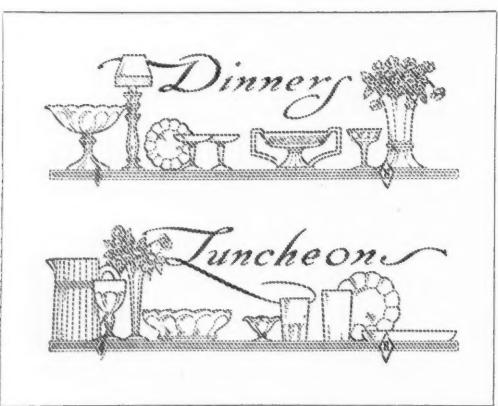
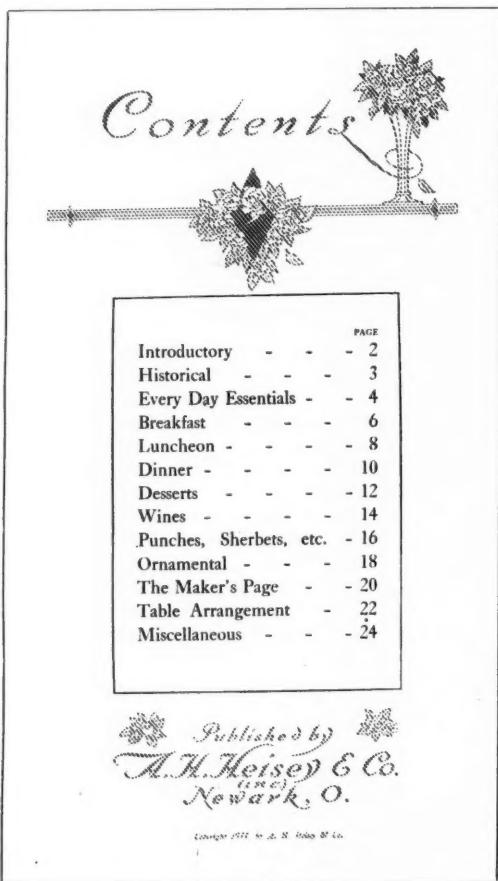


The original of this, a letter-head in dark green, light green and gold, on green stock, was very striking.

which you have printed in light green, dark green and gold on green stock, and we show herewith a reproduction of it. The improvement which you have made in the rearrangement of the other heading is quite noticeable.

THE INLAND PRINTER

FROM the J. Walter Thompson Company, of Cleveland, Ohio, we have received a copy of a booklet gotten out for A. H. Heisey & Co. The booklet is worthy of note, both for its excellent decorations and for the manner in which the glassware — to which the book is devoted — has been reproduced.



Attractive decorations from a booklet by the J. Walter Thompson Company, Cleveland, Ohio.

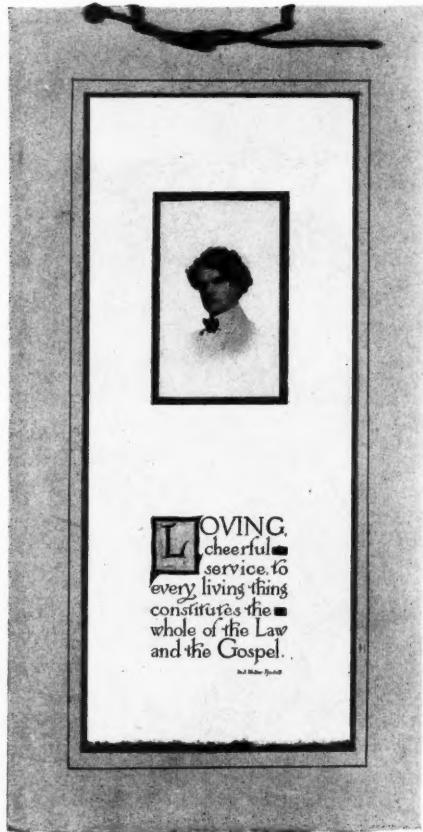
We show herewith reproductions of some of the decorative features. The printing was done by the Arcraft Company.

THE Hailman Printing Company, of Kansas City, Missouri, has recently issued a booklet which effectively demonstrates its ability to execute high-class typography. While neat and attractive in design, the presswork, especially on the color reproductions, is its chief characteristic.

P. D. CREW, Creighton, Nebraska.—The four-page announcement is a very neat piece of typographical design, both type arrangement and color scheme being very satisfactory. The tipping-on of the illustration adds much to the general appearance.

FRANK TOOKE, Bottineau, North Dakota.—All of the specimens are very pleasing, the type arrangements being simple and tasty, and the color schemes harmonious. We find nothing whatever to criticize regarding the manner in which they are gotten up.

FROM Joseph F. Rowney, Omaha, Nebraska, we have received some handsome motto-cards, printed from plates and colored in water-colors. They are excellent in every detail and show marked ability. We show herewith a reproduction of one of them.



A hand-lettered motto card by Joseph F. Rowney, Omaha, Nebraska.

ANOTHER package of interesting specimens has been received from F. A. Oberg and H. F. Baumgart, printers on the U. S. S. Connecticut. With the exception of a tendency toward the use of too much ornamentation, they are very satisfactory.

FROM the Harrington-McInnis Company, Oakland, California, we have received a copy of the menu of a banquet to delegates to the I. T. U. convention by the Oakland Union, at Idora Park. The menu is die-cut in the shape of a linotype matrix, and is embossed in bronze, with the inner pages printed in light blue.

P. LIBERMAN, New York.—The card is a very clever arrangement, although we would suggest that the lines in the center group be placed a trifle closer together and the address be made slightly smaller. The cover is not as satisfactory as it should be, owing to the fact that the centering of the main line on the page does not give the pleasing proportion that would be secured if the line were placed nearer the top of the design.

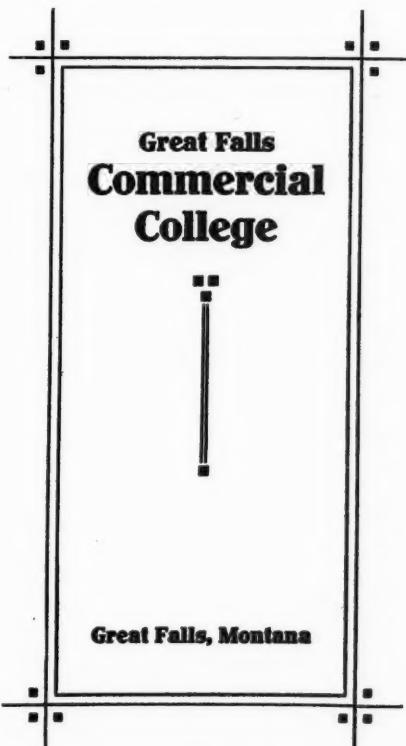
CONSUMERS GAS COMPANY, Toronto, Ontario.—If you had used a plainer cover-stock, perhaps a trifle lighter in color, for the booklet, "Modern Home Lighting," the effect would have been much better. As it is now, the half-tone illustration which you have tipped on the cover has been "killed" by the mottled design of the stock. The presswork on the inner pages is not what it should be, filled letters and offset marks being quite noticeable.

COMMERCIAL specimens from T. W. Lee, Fargo, North Dakota, show a careful appreciation of the value of simplicity in type-design, together with a restraint in the use of color. The work is all excellent.

J. V. MAGUIRE, Pittsfield, Massachusetts.—The specimens are very nicely gotten up, although one or two of them—especially the letter-head for Cooney Bros. and the large envelope for the Eagle Printing & Binding Company—are a trifle overdone in decoration.

GEORGE L'HEUREUX, Woonsocket, Rhode Island.—We would suggest that you use either orange or brown in combination with the blue, rather than the red. If brown is used, the form is all right as it stands, but if orange is used, the form should be so arranged as to have a smaller proportion of the printed surface in the bright color.

A CHARACTERISTIC feature of typographical designs from Frank J. Kerwin, Great Falls, Montana, is an excellent use of geometric decorations on cover and title pages. We show herewith a reproduction of one of these designs,



Excellent use of geometric decoration by Frank J. Kerwin,
Great Falls, Montana.

also an interesting letter-head arrangement, the original of the latter being in black and red on gray stock.

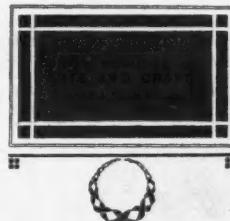
G. E. FORD, Raleigh, North Carolina.—The specimens are well handled throughout. Perhaps the use of slightly larger type-faces for the "Lotus" cover would be an improvement, as the text is now rather obscured by the large amount of decoration. The title-page for "The Sand Fiddler" is very satisfactory indeed. The advertising pages would have looked as well without the small decorative border outside the rules.

FRED L. TUCKER, Ohio, Illinois.—Of the three booklets, the last one is much the best, due to the fact that the text on the cover-page is not as much overshadowed by the decoration as it is on the others. The title-page, especially in the last booklet, is very pleasing. We think that the omission of the small panel at the left of the cover, centering the text and ornament and leaving out the small ornaments in the second line, would materially improve the design.

FROM Andrew McBeath, compositor, and G. P. Hunton, pressman, Temple, Texas, we have received a package of interesting commercial specimens. While they are, in general, very satisfactory, they show some features which call for comment. On some of the specimens we note a tendency toward the use of large type-faces, and would suggest that commercial stationery should be dignified and refined rather than extremely bold and flashy. We also note a considerable use of red which inclines toward the violet in hue, and would suggest that red of this character rarely combines pleasingly with

black, and never with blue. A red inclining more toward the orange is better in both cases.

THE catalogue cover for the Troy School of Arts and Crafts, reproduced herewith, shows an interesting use of a tint-block. The original is in black and a green tint, and was designed by F. C. Meyer.



A unique cover-page by F. C. Meyer, Chicago. Original in colors.

HUGH D. PEDLAR, Oxbow, Saskatchewan.—The letter-head in brown and green is very pleasing, although we think that perhaps the lowering of the initial letter so that it would line at the top with the type which follows

Federal Flour Company

NORTHERN MONTANA HARD WHEAT FLOUR

Great Falls, Montana.

A unique letter-head by Frank J. Kerwin, Great Falls, Montana.
Original in colors.

would be an improvement. Where an initial letter has a well-defined or straight outline it is usually considered advisable to line this outline, rather than the letter proper, with the type. The color to which you refer is produced by mixing just a little black in what is known as Persian orange.

THE INLAND PRINTER



INTRODUCTION

"After the practice theory."

IT is now nine years since the first grove play—*The Man in the Forest*, by Charles K. Field, with music by Joseph D. Redding—was produced by the Bohemian Club. Since that time the plays that have been given at the annual Midsummer Jinks have presented many interesting phenomena. They have exhibited, for example, the methods employed by the various authors to fit their works into the peculiar physical conditions of our forest theatre with its hillside stage, and the manner in which they have sought to interpret the spirit of "The Grove."

The term "Grove spirit" is at best an illusive one, connoting as it does a wide range of implications from an ordinary and traditional sentiment to those subtler aesthetic reactions which the possibilities for the creation of art that reside in the place arouse. It is the "Grove spirit" that produces the grove play; an art-work for presentation in a theatre completely and happily independent of all extra-aesthetic considerations of popular or commercial success; an art-work of which the author is absolute autocrat, not only of its literary content but

[vii]

Some interesting pages by J. H. Nash, Oakland, California.

WE have received from J. H. Nash, Oakland, California, a copy of the Bohemian Club's play-book, "The Green Knight," and find it a handsome example of high-class bookmaking. It consists of some sixty pages, bound in boards. Hand-made paper has been used exclusively and the book has been set entirely by hand in Caslon, with italic to match. We show herewith reproductions of some of the pages.

FROM George Wiederkehr, with Smith & Thompson, New York, we have received a package of excellent commercial specimens, the most interesting, perhaps, being a letter-head which is the reverse of the usual order—the "heading" being placed at the foot of the sheet. We show herewith a reproduction. Mr. Wiederkehr also informs us that a mistake has been made in crediting the cover of the program of graduation exercises of the Roselle Park High School, a reproduction of which appeared in the August

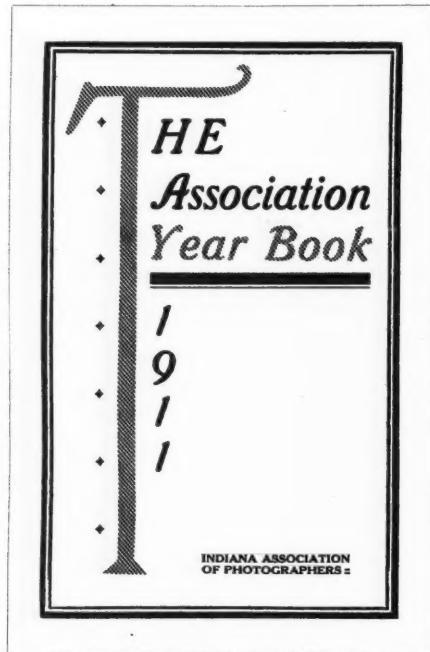


THE GREEN KNIGHT

It is just before moonrise. The place is at the foot of a wooded hillside in a forest of gigantic trees. In the foreground there is an open space or glade, around which the clean shafts of the trees rise to a great height. Their branches, bearing heavy foliage, extend to a height as great again and are lost in the blackness of the night sky. The nearest trees frame the view of the glade and hillside. The latter is shrouded in impenetrable darkness. As the moon rises it may be seen that the slope at the back of the glade is an open space more or less irregularly inclosed by trees. It terminates well up the ascent at a group of three trees. Beyond, a dense growth of foliage shuts off from view the upper part of the hill. Below this point the terraces of the hillside are covered with ferns and vines, through which a winding path, wholly concealed by the luxuriant foliage, crosses and recrosses the hillside at different levels. It reaches the floor of the glade at the back and on the left, from which point it ranges upward and into the wood on that side. This wild spot is in the innermost depths of a great forest in the Other-World of Dreams. From a tree near the place where the path enters, a dull brazen shield is suspended.

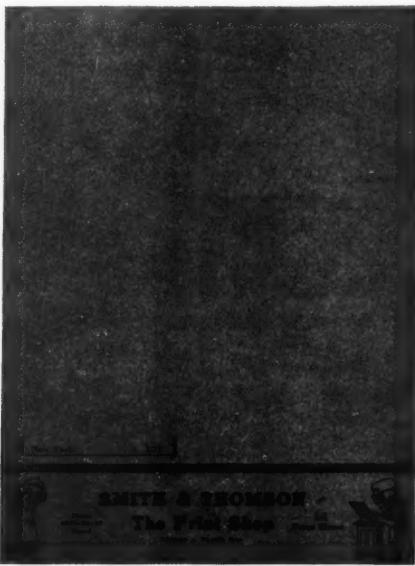
[The sound of a harp is faintly heard from the darkness. As it continues a dim light appears behind two great trees on the farther side of the

[1]



Striking cover-page by Ernest Dro, Berne, Indiana.
Original in colors.

FROM Ernest Dro, Berne, Indiana, has come a copy of the year book of the Indiana Association of Photographers, the cover of which is unusual in design. We show herewith a reproduction. The original is printed in black and red-brown on gray stock.



Interesting letter sheet by George Wiederkehr, New York, the "heading" being at the bottom.

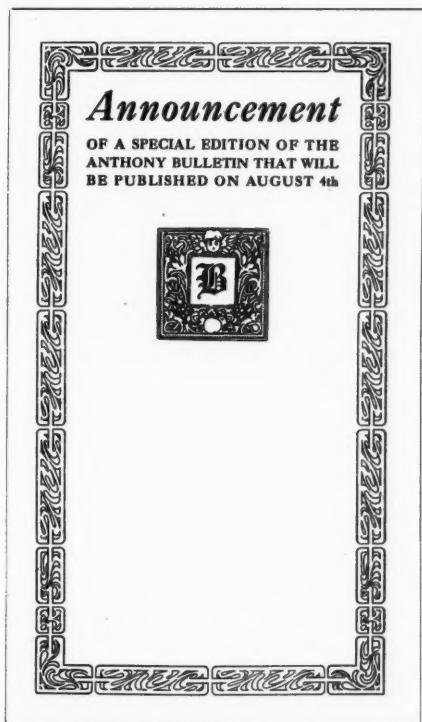
INLAND PRINTER, to B. Kline, as the job was produced in the plant of Smith & Thompson. We regret that this misunderstanding has occurred, and are glad of this opportunity to set matters right.

ALFRED A. GAONE, Sanford, Maine.—The bill-head on which you ask a criticism is very satisfactory with the exception that there is too great a proportion of the text in red. Where red and black are used as a color combination, care must be taken to use but little of the red. On this bill-head the main line in color would be sufficient. The envelope corner-card

contains just a trifle too much ornamentation. The letter-head is very nicely handled, although just a trifle less space between lines in the small panels, giving more space at the top and bottom, would be an improvement.

FROM the Thos. P. Nichols & Sons Co., Lynn, Massachusetts, has come one of the most effective announcements that we have seen. Printed in dark red, black and gold on gray stock, handsomely embossed, and enclosed in an envelope to match, it is an exceptionally good example of high-grade printing.

WE show herewith a reproduction of the first page of a small circular by H. Emmet Green, of Anthony, Kansas. The original is in dark brown and green on white stock, the type being in the brown.



Good typography by H. Emmet Green, Anthony, Kansas. Type in dark brown, balance light green.

From the advertising department of Joseph T. Ryerson & Son, Chicago, we have received a copy of a catalogue devoted to Prentice Lathes. Although it is an excellent piece of work throughout, the platemaking and presswork are worthy of especial commendation, the illustrations being very effectively brought out. The cover-design is heavily embossed and presents an unusually pleasing appearance. The book bears the imprint of The Henry O. Shepard Company.

TELLING THE TRUTH.

"It sure is lots of fun," says Strickland Gillilan, the well-known humorist and lecturer, "to like any man as well as I like Robert D. Towne, once editor of *Judge*, now editor of the Scranton *Tribune-Republican*. It's fine to wake up in the morning and invoice anew your assortment of feelings, and find you still have such a capacity for unselfish administration.

"Why, do you know what that baldheaded skeezics has done, just by keeping sane through his sense of humor and keeping honest because he's built imperishably that way? Why, he's done this:

"When he quit buying jests and rhythm and writing good stuff for *Judge*, he went over to Correspondenceopolis — I mean Scranton — and bought a lovely, real antique relic in the last stage of acute collywobbles complicated

with inflammatory stagnation — the *Morning Tribune*. This paper boasted a circulation of 12,000, but didn't have it. Only 3,500 it really delivered to subscribers. The first day this Towne person, with the clear visions of a humorous man and the courage of an honest man — and most humorous persons are honest — published this on the front page:

THIS PAPER IS GOING TO TELL THE TRUTH ABOUT THINGS.
IT HAS BEEN DOING BUSINESS ON A PRETENDED CIRCULATION
OF 12,000. IT HAS 3,500.

"The merchants read this twice, wiped their spectacles and read it again, and broke the international sprinting record getting to the *Tribune* counting-rooms to withdraw their advertising.

"Next day Towne said, in his daily front-page 'bristle':

DO YOU NOTICE WE'VE NOT MUCH ADVERTISING? SOON AS WE BECAME HONEST THEY DESERTED US. THEY WOULD PATRONIZE THE PAPER THAT FOOLED THEM, BUT THEY WOULDN'T ENCOURAGE THE FACTS. THEY'LL COME BACK, THOUGH.

"And have they? That *Tribune* thing grew and grew till it gave one competitor — the *Republican* — that tired feeling and hung it to the far end of a hyphen. And the Scranton *Tribune-Republican* boasts (and has) a daily circulation of 21,500 copies. He did that in about three years, too, that Towne person. And he has Scranton friends galore, and an enviable personal following and influence, just because the people of Scranton have found out what a whole lot of us fellows had known always about Robert D. Towne, author of that famous and infamous problem, 'How Old Is Ann?' — *Editor and Publisher*.

HERBERT ADDRESSES PRINTING CRAFTS ASSOCIATION.

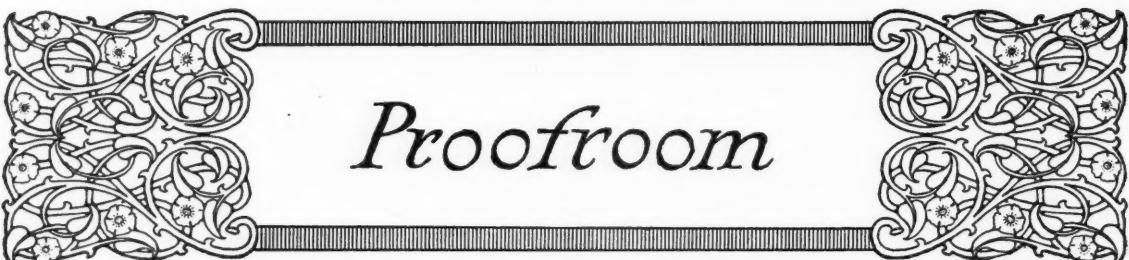
At its monthly meeting and dinner held on the evening of September 19 at the Sherman House, the Chicago Printing Crafts' Association, recently organized, and composed of superintendents and foremen of Chicago's printing houses, was addressed by B. B. Herbert, father of the American Editorial Association and editor and publisher of the *National Printer-Journalist*.

Mr. Herbert was the principal speaker of the evening, and his address was a genuine treat to the craftsmen assembled. Among the suggestions he offered was one urging the organization to establish a "worthy printers' library and printing-art gallery and museum." Into this, he said, should be gathered the best work of the advertiser, the designer, and the illustrator, as well as that of the best printers in every line.

Pointing out the responsibility which rested upon the membership of the Printing Crafts' Association, Mr. Herbert declared that —

The future of the printing business, its advancement as a worthy calling and its financial standing and success must come largely through your enthusiasm, ability, artistic spirit, skill and management. Proprietors are naturally too largely taken up with the strictly commercial side, with the realizing of immediate returns that the "ghost" may walk regularly each week, expenses be met and profits realized, too much vexed with competition and business rivalry, to give needed attention to the art, to the details of effective and worthy production required for worthy attainment. It is yours largely to so direct officers that beginners may have the opportunity and incentives for higher attainments. Printers have, in this commercial age, had too little zeal for the calling. It is yours to show that, under the right conditions, the very best work can be economically produced and be made abundantly effective and profitable.

The meeting was the best so far held by the new association, and the officers are highly optimistic over the prospects for its future influence in the world of printing.



BY F. HORACE TEALL.

**Questions pertaining to proofreading are solicited and will be promptly answered in this department.
Replies can not be made by mail.**

What's in a Name?

Proofreader, Springfield, Massachusetts, writes: "Please advise us whether your name is a monosyllable or otherwise."

Answer.—It is otherwise in sound, but please do not divide it in writing or print. It is just like the word real, with the second vowel sounded very slightly, not, as some people incline to speak it, with the latter part like the word all.

The Best Ever.

"Here's richness!" I wonder how many proofreaders know what writer, what book, and what character we quote. Undoubtedly they are not few, but they probably do not include the one who passed unchanged what I recently saw in an editor's proof. It was on a work that contains many quotations, in crediting which the author's name is in caps. and small caps. and the title of the work is in italic. One of these credit-lines read, "SHELLY QUEEN, *Mab*," which must mean something called "Mab," written by a person called Shelly Queen.

Sovereigns, Pounds, and Guineas.

F. B., Omaha, Nebraska, writes: "I inclose a proof showing two of my marks 'killed.' If I am wrong, I am anxious to know it. [The proof is of a dispatch from England about a horse-race, the Tower maiden three-year-old plate of 300 sovereigns, and the marks were to change to £300.] What follows has no special bearing on the right or wrong printing of the line, but it shows how a small question can grow. The line came to me '300 sovereigns.' I marked 'sovereigns' out and inserted the character £ before the figures. The operator complained to the foreman and was told to follow my marks. The operator then brought his argument to me, and I told him the style of the paper is to express money in figures, and insisted I would not think of printing £300 '300 sovereigns' more than I would of printing \$300 '300 dollars.' Still unsatisfied, he went to the managing editor, and that gentleman killed the marks. After doing so he came to the proofroom and asserted that I was wrong; that I should have followed the copy, because a sovereign is twenty-one shillings and a pound is twenty shillings. I told him his statement was news to me, and there the matter ended officially. Unofficially, I have been unable up to date to verify the news, but I am still seeking, and so are others. On the other hand, our office dictionary says the English standard — call it sovereign or pound — is twenty shillings. On page 396 of the June INLAND PRINTER I find the character £ used no less than four times in expressing English money. Is there equal or better authority on the other side? Am I right, half right, or wrong? You will understand that I do not

question the managing editor's right to have the line printed as he wants it. And I have quieted my indignation over the manner in which the editorial office was brought into the composing-room game. I am down to brass tacks now. I want to know what is right beyond a shadow of a doubt. I am sorry your rules prohibit a personal answer, for I realize the main question is not of as much interest as the side issues are. But if you decide the question is of enough general interest to answer in print, you are at liberty to 'whittle down' the foregoing to your heart's content."

Answer.—The letter is given in full, because everything in it is of great general interest. Our correspondent was wrong in making the correction, and every person mentioned was at least as much wrong, unless the foreman did something not included in the letter. Such an opportunity for every one to be wrong, from the operator to the editor, does not often arise from anything so essentially petty. Evidently the office in question is that of a daily newspaper, and the matter is of such slight importance that the proofreader should have been content to follow copy regardless of style. It was not worth the trouble of having a change made in the type. Stronger reason for following copy will appear later.

The operator was foolish, to say the least, for various reasons, the main one being that he had no sufficient excuse for wasting his time, and much less for taking up the time of the other people. He had no responsibility beyond that of doing what the reader told him to do, and his duty was to do that even if he was sure it was wrong.

The foreman was right in telling the operator to follow the proofreader's marks, but he did not do all he should have done if he failed to tell the proofreader not to make such marks. Newspaper proofreaders are not expected to edit the paper, and they are expected not to make things wrong when they are right in the copy.

The editor was right in his insistence, but wrong in his statement of reason. A sovereign is not twenty-one shillings. Twenty-one shillings is a guinea. A sovereign is a gold coin worth twenty shillings — a pound. In ordinary use the pound is the largest unit of English money, so that of course large sums of English money are expressed as our correspondent saw them in THE INLAND PRINTER. But there are essential differences in the uses of the words sovereign and pound, and the guinea is different from both. Guinea is now used only as a unit of value; there is now no coin called a guinea. Pound is used for the value twenty shillings and also for the coin of that value, and sovereign means only the coin, so named because it has a picture of the reigning monarch on it. Certain English horse-races have always been said to be for a purse of so many sovereigns, meaning so many individual coins, not, as would be

understood by pounds or guineas, a sum of that value, whether in coins or bank-notes. Thus we see that "300 sovereigns" in the copy was right, although it means the same amount of money that £300 means. Ordinarily, of course, we print \$300, not 300 dollars; but the latter form is right if we mean actual single dollars, either dollar coins or bills. That editor was further from truth than the proofreader was.

The occurrences named in the letter are pregnant with lessons for proofreaders and operators, and even more so for type-setters on piece-work. When I was a compositor on a New York morning paper (many years ago) I used to watch out carefully, as many others did, to preserve my "rights" from violation. Finally, one week I simply corrected everything that came as quickly as I could, without a thought of whether it was right for me to have to make the corrections, and my bill showed an effect so good that I never kicked again. Probably that operator was on time, but he wasted time uselessly. Here we find occasion to advise the foreman. He would find it profitable to have an inviolable rule that no operator shall ever question a proofreader's mark, and especially not to the extent of going to an editor with it. The proofreader's lesson seems evident in what is said above.

THE BUSINESS OF SELLING MANUSCRIPTS.

The manuscript, remarks a writer in the New York *Sun*, is the only article of commerce on which an unlimited option to buy is given without recompense. That is to say, when an author submits the manuscript of a book to a publishing-house, "it is understood that this firm shall have the exclusive right to the manuscript so long as it chooses to keep it for inspection." The possible disadvantage of this arrangement from the author's point of view may be inferred from the statement that "one of the very old firms has been known to keep manuscripts for more than a year without passing upon them." If this were the rule it would mean that "the writer of books must invest anywhere from two to three years of time before he can hope to begin to receive monetary returns for his work." As it is, we are told, "many authors lament the fact that there is no uniform method of passing on manuscripts," since "the delays on the part of some publishing-houses are extremely costly to the writer." But the tendency, it seems, is toward a prompter decision—a tendency which has an extreme manifestation in the case of the Philadelphia *Saturday Evening Post*. That publication, we are told, "reads all manuscripts sent to it within a week, and if the story is accepted the check for it is sent on the following Tuesday." The *Sun* writer, however, admits that there is another side to this subject, and he quotes the testimony of a popular author, who says:

"While I resent and deplore the unnecessary delays undoubtedly occurring in many publishing-houses in the selection and rejection of manuscripts, I feel quite as strongly the lack of consideration for publishers on the part of many writers.

"It has been my experience that all publishers are eager to get good stuff; that a very prompt rejection, generally speaking, means that the story submitted is so impossible from the point of view of that particular magazine or book house that it has been thrown out by the first reader, while a prompt acceptance may mean only that the story fills some immediate need known to all the readers rather than that the story is so superlatively good in itself that they have jumped at it. A delay is encouraging, inasmuch as it generally argues that the story is passing on, with more or

less favorable comment, from reader to reader, and is perhaps made the subject of editorial discussion, even though it may be rejected in the end."

Something of the other side of the case, what the examination of manuscripts means from the publisher's point of view, is explained by a member of a well-known publishing-house, who reminds us that the option on a manuscript is usually an unsolicited option, and that the expense of examining each manuscript submitted ranges from 25 cents to \$25. To quote:

"Even the worthless manuscript may cost us from \$3 to \$4. Every manuscript that comes in is registered and then given to a reader, whose time is worth at least 50 cents an hour. It takes the reader three or four hours to go through a one-hundred-thousand-word story.

"If he thinks it is good he sends it to the secretary, whose time is worth \$2.50 an hour. He probably spends three hours on the manuscript and then sends it to the head of the firm, whose time is worth \$10 an hour, and who spends an hour on it. By this time it has cost the house \$19, and it may be rejected.

"Every manuscript that comes in is registered, is kept in a safe, and when it is returned is taken off the register. This means that some one, whose time is paid for, takes care of the manuscript, although it may be worth nothing to the firm.

"The person who sends in an unsolicited manuscript requests the firm to take an option on it. In this respect the manuscript is different from real estate or any other commodity. The publishing-house is forced to take an option on any manuscript that anybody whatever chooses to send in; whereas, the man who takes an option on real estate takes it on the particular piece he thinks he wants or knows he can dispose of before he loses his option.

"The firm would be willing to pay \$50 for the opportunity to examine a good manuscript; and does, in fact, go to the expense of looking over worthless and unacceptable stuff, in order that it may not miss something worth while."

FITS FOR A CHASER.

"D. Ogden Mills had many a good story of the old bonanza days," said a San Franciscan. "I liked especially his whisky story.

"A tenderfoot, the story ran, entered a saloon in Arizona and ordered whisky. Whisky in those days and in those parts was a very weird drink. Queer effects were sure to follow it. The tenderfoot knew he must expect something out of the common, but, for all that, he was taken aback when the bartender handed him a small whiskbroom along with the bottle and glass.

"Tenderfoot like, he didn't care to expose his ignorance by asking what the whiskbroom was for, so he just stood there and fidgeted. He didn't drink. He waited in the hope that somebody would come in and show him what was what.

"Well, in a few minutes a cowboy in a red shirt entered. He, too, ordered whisky, and he, too, got a broom.

"The tenderfoot watched him closely. He poured himself a generous drink, tossed it off, and, taking up his whiskbroom, went over into a corner and carefully cleaned on the floor a space about seven feet by three. There he lay down and had a fit." — *Washington Star*.

NO MORE.

"Does your husband ever lose his temper?"

"Not any more. He lost it permanently about two years after our marriage." — *Chicago Record-Herald*.



Machine Composition

BY JOHN S. THOMPSON.

The experiences of composing-machine operators, machinists and users are solicited with the object of the widest possible dissemination of knowledge concerning the best methods of getting results.

Appreciates Advice Given.

W. H. Klein, Fulton, New York, writes: "I was pleased to receive your advice regarding Linotype troubles in reply to my communication discussing the matter of using leather in bottom of spaceband channel. I am pleased to know the other remedies you suggest. The bands on our machine caused me considerable worry for over two years, and I discussed the matter with different machinists, but no suggestion seemed to be effectual until I learned of the leather scheme. Am not having one-hundredth part the trouble I formerly had, and I thought I would pass it on, and some other fellow machinist-operator might be helped. I herewith enclose my renewal for THE INLAND PRINTER. I certainly appreciate your department. I am twenty-five miles from the nearest competent machinist; we have the only standard machine in this county. I have several years of the "Machine Composition Department" filed away, and I frequently go through them to find discussions of troubles that I may be having."

Toe of Matrix Damaged by Distributor Screw.

An Iowa operator sends a matrix with the front toe partly ground off on the left side. His query is as follows: "You will notice the lower lug of the enclosed matrix is sheared. The whole font is in the same condition. Please give me information as to where the trouble lies, and, if possible, a remedy."

Answer.—The arc cut on the side of the matrix toe by the distributor screw indicated the place where the damage occurred. The cause is likely due to a deflection of the front upper rail of the distributor box. This rail was sprung toward the back rail by forcibly withdrawing the box without first turning in full distance on the box bolt. The box should be removed and a matrix be placed on the top rails near the end, to ascertain the space, and, if found to be a tight fit for the matrix, the front rail should be straightened to allow normal space. If the lower distribution screw is timed wrong it will be apt to cause trouble of this kind, but such a condition is of rare occurrence. This screw should catch the front toe but a trifle in advance of the upper screws. In a later letter this correspondent writes that the diagnosis made was correct and the remedy effective.

Running an Old Machine.

A Wisconsin operator writes: "I am having a little trouble with a rebuilt machine, and wish to know whether or not you can advise me? (1) I am using a gasoline burner which I have cleaned thoroughly and overcome the troubles of sputtering and going out, but I can not keep an even temperature. At first the valve turned with the jar of the machine and I packed it with asbestos so it is quite tight and will not turn easily or work out as it did before.

After I run a half hour the flame slacks up and then, after I have turned it up two or three times, I am obliged to turn it on full and blow it out good and then start over again. We use the best grade of gasoline sold here, and I see no reason why it should require so much attention. (2) The plunger often disconnects from the pin (when the metal is at a proper temperature). I have cleaned the well, the plunger twice a week. I keep the wire spring tight over the place that is cut in the back of the plunger and still it jumps out on the down-stroke occasionally. (3) The past two weeks the matrices have shown a little sign of rubbing somewhere in the machine. They show it just under the upper front and back ears. When I came here the intermediate channel and the first-elevator jaws were binding the eight-point matrices, but I have remedied that so they slide easily now. (4) The distributor stops occasionally with the matrix lift at its up-stroke and raising a matrix, but the upper ears are tilted back. The screws do not seem to catch them in time. At first the ten-point matrices would not feed in at all, but I found that the lift cam was not giving the proper down-stroke. (5) The jets show in the center of the bottom of the ten-point slugs (we use ten-point nearly all the time). Is it necessary to adjust the pot as long as we are not casting smaller than eight-point? (6) The last time I used ten-point raised capitals I noticed a few hair-lines which had never bothered before. Can you tell the reason? (7) The clutch adjustments are not correct, but I think the changes were made to strengthen the spring. Wouldn't it be best to let that alone as long as it works well?"

Answer.—(1) There is a small tube (F-731) which can be raised and lowered, and which will affect the flame considerably. You may be able to secure a steadier flame by adjusting this tube. Perhaps the mercury in the governor is exhausted. (2) Clean the plunger at least once a day and oil the pivot joint so it will work freely. When you throw in slugs or metal, always put it in the front of the plunger; then it will not bind as the pot moves forward. (3) Perhaps the mark on the matrix came from the binding in the intermediate channel. Examine and test a matrix in every place that it has contact with any part of the machine at the places indicated. That will be the only way to determine the cause of the marking. (4) If the upper ears are tilted back when a matrix is caught in the screws, then the lower ear must be forward. Possibly the fault is with the lower screw catching the lower ear too soon. It may also be due to the wear on the cam that moves the lifter lever roller. Examine this cam, and, if found to be much worn where it causes the up-stroke, order a new one. (5) The proper place for the jets on the slug is next to the base line on the smooth side. There is no harm done as long as the eight-point is the smallest slug cast. (6) The next time a capital line raised shows hair-lines, reproduce

the same line and recast several slugs, with the matrices both up and down; then prove them and observe if the hair-lines are common to both lines. It may be necessary to increase the stress of the justification springs to correct the trouble. (7) The clutch-spring should be drawn out to increase its stress. The clutch adjustments are tested as follows: (1) Shut off power; (2) back machine a trifle; (3) draw out controlling lever. When the machine is in this position see that the end of the forked lever is not touching the collar by about one thirty-second of an inch, and that there is about fifteen thirty-seconds of an inch (.469 inch) between the collar and journal. If you have nuts on the clutch-rod it is not difficult to correct this, but if you have not, it will be necessary to remove the clutch-shoes to remedy the trouble. If there are no movements to the controlling lever when the machine starts or stops, it will probably cause no trouble. Keep the clutch-shoes free from oil.

No Pot Governor on Machine.

A graduate of The Inland Printer Technical School writes: "I am running a Model 5 in this town. It runs like clockwork. The lock-up of pot and mold is as perfect as it is possible for any one to get it. The gas under the pot and mouthpiece gives a steady flame as blue as indigo, but I have no gas governor under mouthpiece, but have one from gas main to machine, in working order. The vents in mouthpiece give a sprue of from three-quarters to an inch in length (I made them large to see if it would remedy the difficulty, which it did not), and when I run for a half-hour or so the jet on the left-hand end of the slug will become blurred and every following slug will become worse until I have a bright-bottomed slug clear across the line, when it will result in a back squirt or a sticking slug. The slugs will be so hot you can not hold them on the tips of the fingers. If I decrease the heat under the pot I will have a bad face. I have run the mouthpiece hot and the metal-pot cold, the metal-pot hot and the mouthpiece cold, adjusted back knife to every position within the bounds of reason, but of no avail. Sometimes it will run for an hour or two and turn out as pretty a slug as could be and almost instantly, or within the casting of two or three slugs, it will become intensely hot or else so cold the face of slug can not be read, with no increase or decrease of the flame under pot. I believe I have made this as plain as I can. I might add that the plunger works freely. They have a mixture of metal here from three manufacturers. I had concluded that the metal was the cause of the trouble, for I noticed that whenever I mixed in new metal it would run nice the first time, but when it came back the second time (we do not use pigs, but melt the slugs after they are printed) it caused all kinds of trouble. But the last lot of metal I got I thought I would try running entirely new metal and see what it would do, back squirts or cold faces, as usual, being the result. The holes in the mouthpiece are open, admitting a one-sixteenth-inch drill, and if you work the pump by hand a good stream of metal comes from every hole. I blame it on the metal, and the boss claims there is something the matter with the machine when new metal will not work, which sounds logical, and I will be under great obligations to you if you will tell me briefly what you think is the cause of the trouble."

Answer.— You should have a pot governor. Your metal temperature would then be controlled and no trouble would occur. The trouble you are now having is due to cold metal, due to variations in temperature which your pressure governor does not correct. Add just a trifle of weight to the governor and note if the float will depress, as it should.

You should make a test of the pot lock-up by inking the mold *lightly* with red or bronze-blue ink and allowing the cams to make several revolutions. The test may show an imperfect lock-up, which you will have to correct. The metal is not at fault; it is purely a question of having uniform temperature, which you can not get without a pot governor.

Damage to a Mold-liner.

An Illinois operator-machinist writes: "I wish to consult you regarding a few peculiar occurrences on my machine. About a month ago I erected and am now running a low-base Model 5. I have many changes during the day, varying from seven to twenty-eight ems. Now, as you know, every time a change is made, the ejector has to be pulled forward before machine will start. But here is the trouble: The disk does not stop in the right position to allow ejector to come forward. Of course, if I manipulate the disk a little, the ejector will come forward at last, but by that time the ejector has struck the mold several times. To prevent this, I usually send in a line, shut the machine off and back it up a little, when the ejector comes forward without any further effort. But all this trouble should not be necessary, it seems to me, and, besides, my liners are getting spoiled, especially the lugs on them, and this makes the slug look as if it had been scraped on both ends. I even had to adjust the right vise-jaw to allow for the scraping on that end. The first two or three slugs look all right after putting in new liner, but then the scraping begins. When machine is running, the disk seems to stop in right position and I can not notice any obstruction as it ejects. But the moment I push in ejector handle and turn the disk (four-mold) to set different thicknesses of slug, for instance, I have to get up and back the machine before ejector will come forward. A machinist in town told me that I could overcome the trouble by underlaying the square block with brass strips to make it come closer to the shoes, but I hesitate to do it on account of the machine being entirely new and right from the factory. Would it not be easier to fix the cam-shoes to obtain the same results. The only thing I have done to try to remedy it was to tighten the brake, although the disk stopped without a jar, and this helped some, but not entirely. A few minor questions: (1) There is an open space between magazine and flexible front on my machine. There is a nuisance, as it happens quite often that matrices catch on the flexible front. On low Model 4 there is a strip of glass here; why is that taken off on No. 5, I wonder. (2) When the first elevator slowly descends before it should, right after the second justification (the machine running empty), does it indicate a slack lock-up? (3) I get too long shavings off the back knife, also half-circles from the back of the mold-disk and the pot seems to 'vomit' too freely, but no metal chills on mouthpiece. I get good lock-up and good slugs and try to keep metal as cold as possible. (4) What is the screw near top on side of pot governor for? (5) What is the pawl or small lever on side of pump-lever intended for? If loosened and lowered, when machine is running it will engage a block on cam 7. Is it for the single purpose to get at pot roller easily? (6) I get a lot of shavings under the slugs, particularly on the right end, in the pan and galley. I have the new slug receiver, outside of elevator. I suppose this is caused by the knifewiper not coming close enough to the trimming-knives, but there is no way to adjust it except by the use of a file."

Answer.—All machines are made with that much play in the gears and between the cam surface and square block. To avoid the trouble and damage to your liners, do not

bring the ejector forward with so much force when trying it. However, you can overcome the trouble by following the plan outlined here: Allow cams to make a partial revolution, locking the spaceband shifter so as to stop when elevator is up. With a straight-edge and a pointed instrument scratch a line through the center of the top gear and on the mold-disk shield. In order to insure accuracy for the four molds, you must have the disk on the locking-studs and change the mold each time so as to line the disk, while making each mark, with the mark on the shield. These marks may be scratched in first and then be made more prominent afterward. The object of the mark is to guide so you can place the disk in an exact position and know it is correct when you draw out the ejector. The plan suggested by the machinist to build up the square block enough to make it bear firmly against the cam probably would do some good, but as there is still the play in the two sets of gears to contend with, it might not entirely eliminate the trouble. If you decide to put a thin piece of brass under the shoe on the square block, you will have to readjust both cam-shoes outward just that much. The open space between the magazine and plate in front of the assembler guides is no longer covered with glass. The first elevator will descend slowly after the cast because the cam is cut that way. Observe the shape of the cam and compare with any old model you have. In regard to the metal shavings, you should have sent a few of them and probably we could tell you something of the cause. The pawl on the pump-lever is a new attachment intended to give a sheer drop to the lever when casting thirty-six-point head-letter slugs; it can be operated by an auxiliary lever from the front near pump-stop lever. The upper end of the knifewiper rod can be bent forward a trifle so as to make the brass piece touch the knives. Do not file it.

Cause of Squirts on End of Long Lines.

A West Virginia machinist writes: "We are having trouble with our Linotype, and appeal to you for help. When setting twenty-four ems or longer, we are troubled with a 'squirt' on left-hand end of slug. The 'squirt' only occurs when slug is indented one or more ems. In 'The Mechanism of the Linotype' the cause of this trouble is given as being due to too tight lock-up. We have changed lock-up, also tightened justification springs, but this does not seem to remedy the trouble. Will you kindly give a remedy for this trouble?"

Answer.—Common causes for these squirts are the weakness of the springs that justify and the tightness of the mold lock-up. Other causes are as follows: (1) Obstruction to movement of the spacebands by metal in the elevator jaws or bruises in the grooves. (2) Metal in the screwheads in the moldkeeper or in the groove surrounding the screwheads. (3) The clearance between the down-stroke screw in the first elevator and the vise cap may be a trifle less than one sixty-fourth when a matrix line is aligned, preventing spreading of the line during justification. (4) The locking-studs may be worn, thus allowing a binding of the mold on matrix ears, which on long lines will produce the trouble you describe. We suggest that you test the matter out as follows: (1) Open vise and try a spaceband in its groove the full length of the elevator jaw to see if any obstruction is present; do likewise with a matrix. (2) Examine face of mold for projections of metal or loose screws. (3) Set the vise jaws for wide measure and send in a line that will be about two ems short of the measure. This line should have about six spacebands. Pull plunger-pin before sending in the line. Stop the machine just as soon as first justification has taken place and

observe if the left end of the line has been pushed against the left jaw. If it has not, try and press the bands on the left toward this jaw to determine if there is any obstruction to the movement of the matrices. If the bands and matrices can be moved freely, it suggests that the first-justification spring needs tightening. If the line will not move to the left, it may be that the mold does really bind against the matrices, but as you state you have changed the lock-up, you may have to look further. The pump-stop may be out of order in permitting short lines to cast. Examine it also.

Recent Patents on Composing Machinery.

Matrix Straightener.—E. J. Hearst, High Point, N. C. Filed August 20, 1908. Issued July 11, 1911. No. 997,811.

Typecaster.—A. E. Miller, Baltimore, Md., assignor National Composite Company, Baltimore, Md. Filed May 20, 1909. Issued August 1, 1911. No. 999,513.

Typograph.—J. Dorneth, Berlin, Germany, assignor to Typograph Company, Berlin, Germany. Filed January 16, 1909. Issued August 8, 1911. No. 1,000,157.

Type Mold.—B. F. Bellows, Cleveland, Ohio, assignor to Electric Composer Company, New York. Filed January 20, 1909. Issued September 12, 1911. No. 1,002,959.

Typecasting and Composing Machine.—E. B. Barber, Brooklyn, N. Y., assignor to Ontario Type Machine Company, Ltd., Toronto, Canada. Filed March 2, 1909. Issued September 5, 1911. No. 1,002,212.

Matrix-composing and Slug-casting Machine.—M. Cade, Shelby, N. C. Filed March 14, 1911. Issued September 5, 1911. No. 1,002,220.

Knife Block.—D. S. Kennedy, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 6, 1910. Issued September 5, 1911. No. 1,002,281.

Quick-change Magazine.—J. R. Rogers, Brooklyn, N. Y., assignor to Mergenthaler Linotype Company, New York. Filed April 17, 1909. Issued September 5, 1911. No. 1,002,320.

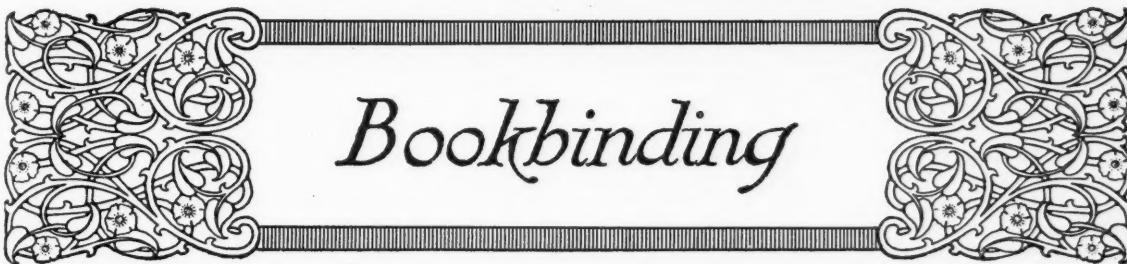
PRINTERS CHARGED WITH MURDER.

Samuel Olsen and William J. Boener, members of Chicago Typographical Union, No. 16, were arrested on September 18, charged with the murder of Rush V. Denon, a nonunion printer, last January. Denon was employed in the plant of the W. F. Hall Company, and was "slugged" while on his way home from a day's work. At the preliminary hearing of the case, on September 22, an ex-prize-fighter, named Daley, swore that he had been paid \$150 by Boener, who was then organizer of the union, for engineering the attack upon Denon. Two other witnesses were called to corroborate Daley's story. One of these testified that Daley had employed him to make the attack, and that he had struck the blow which killed Denon. The other declared that he was employed for the same purpose by Daley and was present at the time the fatal blow was struck. Other witnesses were on hand, it is stated, who would still further corroborate the story of Daley, but the hearing was continued until September 26. Olsen is charged with having introduced Daley to Boener, and explaining that he could make some "easy money."

The two printers flatly deny having taken any part in such a transaction, and state that they are being made the victims of a Pinkerton conspiracy. At its regular meeting on the 24th the typographical union appointed a committee to investigate the charges, and declared in a resolution its belief in the innocence of the members under arrest, while abhorring the crime and condemning the criminals, and pointed out that "There could be no possible motive for the death of Denon. While not a member of the organization, he was friendly to it, and his application for membership was pending at the time of his death."

KANSAS PRINTER PHILOSOPHY.

The user of printing who patronizes the printer whose sole inducement for patronage is a low price, stands about as high in the estimation of that printer as does the printer in the customer's estimation. Each looks like a "cheap-skate" to the other.—*McCormick Press (Wichita) Impressions.*



BY A. HUGHMARK.

Under this head inquiries regarding all practical details of bookbinding will be answered as fully as possible. The opinions and experiences of bookbinders are solicited as an aid to making this department of value to the trade.

Stamping and Embossing—Continued.

A correspondent, "E. S. B.," writes to this department propounding a series of problems which he rightly says are interesting to others besides himself. We rearrange the questions asked and the answers for the sake of order in this column, and think this is a fitting time to ask inquirers in writing to this department to place each inquiry on a separate sheet of paper. By doing so they will save this writer the trouble of transcribing their letters in order to attach answers to them. We answer "E. S. B.," by placing his last question first.

Registering on Embossing Presses.

E. S. B., asks: "What is the best method of registering a printed cover for embossing on a stamping machine when the width of the bed is too narrow for the use of gages?"

Answer.—Where the bed of the stamping machine is too narrow for the use of the ordinary gages for registering a job, slotted extension gages should be made and bolted to the back side of the bed, the gages being bent at right angles to the section bolted to the press. A small cross-bar with screws to fit in the slots will complete the gage, and make it capable of being adjusted to meet any requirement. After a cover or any other piece of work has been placed on the bed in the position the operator desires and the plate adjusted with approximate correctness, final adjustments should be made by moving the gages between trial impressions on the printed stock, using for the sake of economy any stock cut and printed to the same gages as the stock to be run. When the sheet has been moved into register, then the counter should be built and made ready for embossing.

How to Treat a Cover That Is too Thick for Scoring.

E. S. B. asks: "How can a cover, too thick for scoring, like heavy pressboard or cardboard, be put on an inserted booklet of ninety-six or more pages, so as to make a strong and at the same time a neat job? Gathering and sewing does not decrease the difficulty."

Answer.—A cover that is too heavy for scoring, inasmuch as it would have to be scored so deep to obtain the necessary flexibility that it would break when folded for stitching, if intended for a pamphlet of comparatively few pages, should be reinforced with a cotton strip. But if a booklet of ninety-six or more pages is so reinforced the outside of the cover is likely to peel or show a cleavage where the scoring is. An outside cloth strip would overcome the trouble, but for the fact that the reinforcing cotton strip on the inside, and the cloth on the outside, would make the cover-back too stiff and thick. It would curve and hold the pages of the book open. The cover should be cut in two

pieces, and joined with a cotton strip on the inside, leaving a space between the two pieces wide enough for the book to fit in, with an additional quarter-inch space allowance for the joints. When dry the cover is folded, the book inserted and stitched. Another strip of cloth should now be put over the outside.

Attaching Thick Art Covers to Thin Backs.

E. S. B.: "A catalogue printed on heavy coated stock, having 60 or 80 pages and embossed cover, is too thick to stick on the thin back. The catalogue is machine sewed. What would be the best way to make the cover stick, and, at the same time, not destroy the artistic appearance of the job by unsightly cloth stripping or reinforcing?"

Answer.—A catalogue printed on thick enamel paper and sewed can not be covered with a heavy cover by simply gluing the backs and covering in the usual manner, especially if there are only five or even less sections to each. The cover may stick well enough at first, but when it becomes dry and the book is opened, either one of two things will happen and sometimes both—the cover will peel off and the sections part. A thin layer of the paper coating will adhere to the cover, or, more often, a layer of the cover-stock will stick to the back. If the cover is hinged by means of a double scoring, and glued down on the sides, the result will be a tubular or hollow back with cracks between the sections when the book is opened.

A muslin reinforcement will, of course, keep the cover from falling off, but adds neither strength nor beauty to the job. The pasted-in cotton strip is a useless expense to any job, inasmuch as it throws all the wear on the first and last leaves of a book—a strain that none of our present-day book-papers can stand. Under such circumstances it is best to cut the cover in two pieces and trim about one-quarter inch off the back margins, and insert a cloth back matching the color of the cover or harmonizing with it.

If the covers are trimmed to even width, a board gage can be made wider than the full width of the cover, having a board strip glued on parallel with the front edge and a similar one along the outside edge of the back cover. Now if a cover is laid on this board against the front strip, and another against the back strip, a space should be left between the two covers at least one-half inch wider than the thickness of the catalogue back. To insure even alignment of the two covers at the head it is necessary to glue on two short strips at right angles to the other two already in place; these must of course be in line with each other. The cloth back can be attached to one side first and left to dry, thus avoiding slipping and also making it easy to keep the job clean. In this instance a bunch of the front covers are laid face down and run out one-quarter or five-sixteenths of an inch. These projecting edges are then well covered with thick, smooth paste, which must be applied

with brush strokes across the projections to keep the paste from running under the edges. The cloth strip is then laid on so that it covers the paste line and with the wrong side up, and rubbed down with one stroke of the fingers of both hands, after which the covers can be stacked in small bunches and put under a weight. It is advisable to look over the different bunches before they have time to become thoroughly dry in order to prevent flaking, in case too much paste has been used on any of them. The back covers are treated in the same manner, except that at this point the board gage is used in order to get the proper spacing for the book-back. Work of this kind can be done at a rate of from eighty to one hundred an hour.

Before putting these covers on the books, the cloth backs have to be folded once in such manner as to admit of being laid out for gluing. Not over half a dozen can be handled at each gluing, because they dry quickly. The books, too, are glued and then brushed over with a paste-brush, which will prevent the backs from drying before the cover can be rubbed down. The rubbing is very important and should be done when the books are well jogged up and placed under a strip of wooden board, which should be under considerable pressure meanwhile. It will be borne in mind that there is at least one-quarter inch between the cover proper and the back of the book, where the cloth is exposed on the outside. On the inside this part of the cloth was glued so that it would stick to the sides as well as the back, thereby serving as a reinforcing to the joint. Of course, this part of the work is rather slow, but two girls working together can do the work at a cost not exceeding thirty-five cents per one hundred books.

Binding a Book Made Up to Gather.

If a book has been made up to gather, the two pieces of covers should be cut one-eighth of an inch narrower than the folded sections, to allow for a joint space. The covers should then be attached to the first and last sections of the book before gathering. To do this a cotton strip five-eighths of an inch wide is pasted along the inside of each cover, leaving an unpasted margin of one-half the width of the cotton strip, or five-sixteenths of an inch projecting, to be used later on for attaching the book section. The covers, with the strips attached, when dry are "laid up" so that the projecting cotton strips may be pasted.

It does not matter which cover, front or back, is treated first; but for the sake of regular order, we will take the front cover first. The first section of the book is laid face down on this front cover, so that the section and cover are even on the front and head. The free part of the cotton strip, having been pasted, is now brought over the back of the section, thus strengthening the fold when sewing, as well as acting as a reinforcing hinge for the cover. It will be observed that the difference in width between cover and section gives that much play for the hinge.

The last section of the book is laid on the back cover face up, otherwise it is treated like the front cover.

When the work described is done, the books are gathered and sewed in the ordinary manner, after which they can be set up in stacks and glued off on the backs as for rounding. They may be smashed or hammered down, according to the need of it, or they may have the cloth back applied direct without either, provided there is not much swelling in the backs. In this last case the books are glued off. The cloth strips for the back are prepared and rubbed down on a smooth board, which has been smoothly pasted. The strips are then transferred from this board and applied to the backs of the books, attaching the edge of the strip to one side of the book first and then turning it over

the back to the other side. This last procedure is done cleanly and rapidly by having a piece of cloth of suitable texture doubled and one-half glued to the bench covering. The free part of the cloth is used to bring the strip and the back of the book into good contact, and the cloth being glued to the bench gives a purchase and prevents slipping. In order to have all joints equal, the covers should be cut narrower than the section on which they are to be attached by one-eighth inch. It is then easy to lay on the section even on head and front.

To maintain a uniform width on the sides of reinforcing and outside backs, it is necessary to saw a slit in each end of the covers about one-quarter inch from the back. When the work is done in this manner it gives a durability and appearance combined with cheapness in production impossible of accomplishment in any other way.

CROMBIE'S FISH STORY.

Ex-President Crombie, of the Machinist Branch of Typographical Union No. 6, came to town the other day groaning under the load of the latest Model 9 fish story.

It seems that brother Crombie, after his two years of strenuous work as president of the Branch, determined that he would treat himself to a vacation this year, which would include a fishing trip every day of the whole season, and he began by purchasing a plot down on Plum Island, on which he stretched his canvas for the season.

Fishing tackle was polished up, rods were tested and hooks were purchased in various sizes. Hurrying to get the canvas stretched, Jim thought of the feast that was awaiting him.

On the first trip Jim claims that he landed 780 pounds of fluke, one fish alone weighing 43 pounds and measuring 5 feet from tip to tip. It finally got so monotonous that he took the line up to the tent, with the idea of tying it to the alarm clock while he lay down for a few hours' needed rest. Of course, Jim figured that when the alarm clock beat it for the opening of the tent it would wake him up, and he would have ample time to capture the clock and also the fish, but he had not calculated on the extraordinary size of these particular fish, so while he was stretched out at full length dreaming of the time when the morning *American* would have all Model 9 machines that would contain fonts enough to obviate the necessity of changing channel plates, and that all would be equipped with automatic, nonstopping distributor boxes, the alarm clock suddenly started for the door with Jim in full pursuit, rubbing the sand out of his eyes, and gaining speed at every jump.

But alas! the handicap was too great, for as Jim reached the edge of the surf he saw the clock disappear underneath the surface, and he then realized for the first time that he must hasten to the city and either secure a new alarm clock or get a substitute for a few days. He chose the latter, and on his visit to the Branch headquarters to secure a substitute for a week he confided this story to one of the boys. Jim promised the boys all the fish they wanted this season, and after he had left a vote was taken which showed that there were a large number of believers in the party, because one said: "Crombie never took a drink in his life." — *Typesetting M. E. Journal*.

JUDGE — "You are charged with nonsupport of your wife. What have you to say for yourself?"

Rastus — "Well, jedge, I done got her three more washings a week than any other culud lady in the block." — *Toledo Blade*.

DENVER GATHERING IN BRIEF

Largest gathering of employing printers and allies ever held.

United Typothetæ and Cost Congress had unexcelled educational sessions.

One-organization movement resulted in sweeping revision of constitution of United Typothetæ of America.

The bar is removed from union men as members.

Members may conduct union or nonunion offices, but provision is made for entering into collective agreements with labor organizations, if any members desire so to do.

The declared objects of the association, as given in the proposed constitution, are: (1) to devise ways and means for bettering the condition and advancing the interests of the industry in general; (2) effect a thorough organization of employing printers and employing allied trades; (3) eliminate the evils of ignorant and ruinous competition; (4) spread a wider knowledge of the elements of cost and what constitutes proper remuneration; (5) enable such members as may desire to make contracts with labor unions and allow others to operate nonunion shops; (6) maintain labor bureaus; (7) employ men to install the standard uniform cost-finding system; (8) to maintain credit bureaus; (9) create legislative committees for the purpose of furthering the legitimate interests of the industry; (10) further the formation of mutual insurance companies; (11) standardize a code of ethics and trade customs; (12) establish boards of arbitration for the adjustment of problems in the association, methods of competitors, and questions arising between members and their customers.

New constitution to be submitted to members of all organizations, including the Typothetæ.

The Typothetæ left vacant one vice-presidency and five places on the Executive Committee, the tacit understanding being that these positions will be filled from the memberships of incoming organizations.

The Cost Congress asked the United Typothetæ to continue the Cost Commission, and to have its meetings open to all printers, matters which are provided for in the revised constitution. If the constitution is not approved by the membership, Chairman Morgan and other members of the Cost Commission have arranged to continue their activity and make preparations for the Fourth Congress, next year.

Subsequently, at Chicago, Mr. Deacon, of St. Louis, Mr. Hartman, of Chicago, and others met and decided to test the feeling of the trade, and, if possible, launch an international organization, to be known as Associated Ben Franklin Clubs. The reasons given for this action are resentment at treatment accorded conferees at Denver, objection to high dues and a repugnance to the name "Typothetæ."

United Typothetæ of America Convention.

Great, enthusiastic, sensational, and, in the end, perplexing, might be applied to the gathering of employing printers which was held in Denver the week of September 4 to 9. An excellent program of educational topics was provided for both the Typothetæ Convention and the Cost Congress. Early in the week, however, every one was aware that the question of the formation of one organization would be paramount, and before the sessions were over some attendants — very many, indeed — could think or speak of naught else than the principal issue. To some extent the organizations lost their identity, and, at one time, men who were officers of the Cost Congress and mere side-bench members of the Typothetæ deserted their official posts to attend the Typothetæ executive session, where they declared big things were being done.

STRANGE FACES AND MIXED EMBLEMS.

At one time meetings of the Congress and Typothetæ were being held simultaneously, and during the whole week conferences, so largely attended as to justify the term of meetings, and confabs were being held continuously. At the beginning of the week the statesmen and wiseacres were sure that an arrangement had been reached which would

meet with the approval of the delegates to the Typothetæ and Cost Congress after half an hour's explanation. But there were surprises in store for those gentlemen as well as those who had faith in their prophetic gifts. Opposition developed in the Typothetæ, and, during the process, the old guards of that organization were introduced to a few surprises also — that is, if what a mere outsider heard has any truth in it, and the stories on which he bases his conclusions were well authenticated by the words of many witnesses. It was disclosed that during the membership campaign waged by Typothetæ officials last year the organizers had assured prospective members that the rules and regulations of the Typothetæ expressing antagonism toward unionism were obsolete and would be relegated at the Denver convention. This resulted in the apparent anomaly of not only a whole Typothetæ being composed of employers of union men, but in some instances the officers of local Typothetæ were found to be also officers of local typographical unions. Those accustomed to attending local and international employing printers' meetings were soon made aware of a strange atmosphere in the hall in which the Typothetæ held its convention. At least one member of the local entertainment committee wore alongside his United Typothetæ Association badge the button of the Interna-

THE INLAND PRINTER

tional Typographical Union, and when Kansas City was presented with a banner for having the largest local Typothetæ several among those who rose to receive the flag were noticed to be sporting the emblem of their union in the shape of watch-charms, cuff-links or lapel buttons. Among those composing this strange element in the Typothetæ convention were many "live wires"—enthusiastic fellows who believe fervently in the future of the printing trade, and felt that they had the chance of their lives to advance its interests.

UNIONISTS FOR NEW TYPOTHETÆ.

If the presence of this element was a surprise to some onlookers and old members of the Typothetæ, the conferees on the one-organization plan seemed to have been well informed as to its presence, activity and strength. These gentlemen presented a proposition that met with the approval of the new blood, and before the affray was over at least one man who won his spurs as a union organizer and who is yet a power in the councils of his organization declared that if the trade did not gather around the Typothetæ banner in short order it would be missing the greatest opportunity since Gutenberg sent us on our merry way. The agreement as amended by the Typothetæ was satisfactory to him as well as his fellow unionists in the convention. The campaign for one organization had truly made strange bedfellows, because the opposition to the Typothetæ's ultimatum was confined almost exclusively to employers who had never had other than business connections with unions, while employers with strong prounion tendencies were in favor of a grand get-together on the plans outlined.

Apart altogether from this feature, the gathering was a great success. Fully five hundred people registered, and the papers and discussions on cost and other problems were superior to those of any previous gathering.

OPENING ADDRESSES AND CAPTAIN CUSHING'S REPLY.

On Monday at 8:30 P.M. a smoker was held in the Albany Hotel, the room being uncomfortably crowded, while visitors and local printers ate, drank, smoked and listened to the usual accompaniment of such a function, with the result that good fellowship reigned, and all agreed that the big gathering had made an excellent start.

The next morning President Lee opened the convention and requested Dean A. C. Peck to lead in prayer. Mr. W. H. Kistler, president of the Denver Typothetæ, was absent, and Secretary W. J. Chamberlain, Jr., "subbed" for him in bidding the visitors welcome. He said that the West was glad to be honored in the manner in which it had, and assured all those present that Denver would do all in its power to make the visit a pleasant and profitable one.

President Lee, having spoken at some length on taking the chair, called on Captain Cushing, of Boston, to reply to the addresses of welcome. He assured his hosts that the quality of the reception they had already received made the visitors feel that they had sampled a new brand of hospitality in Colorado. In sketching the history of the Typothetæ he said that if it had done nothing else than to bring employers together and give them an opportunity to see sections of the country and visit cities and folk they would not otherwise have seen, it fully justified its existence. He referred to the fact that the nine-hour demand in 1887 of the International Typographical Union brought the Typothetæ into existence, and he thought it would be quite proper at this time to tender a vote of thanks to that organization for having shown employers the necessity of getting together and for the good times that followed as a natural consequence.

BUST OF MR. DE VINNE.

Last year the United Typothetæ of America adopted a resolution ordering that a bust of Theodore L. De Vinne be made, the money to come out of the general fund. The chairman of the committee, John Clyde Oswald, reported that several persons expressed the desire to contribute for the erection of the bust, and the committee therefore abandoned the idea of charging it up to the Typothetæ treasury. The voluntary contributions amount to \$1,820, and the bust and pedestal will cost in the neighborhood of \$2,200. Already printers have expressed a wish to contribute to wipe out the deficit, but if they do not do so the Typothetæ will take care of it. The bust will be placed in Columbia College, New York. Mr. Oswald prefaced his report by a few remarks on Mr. De Vinne, saying that he was but little understood or known by the great mass of his fellow craftsmen. Though eighty-four years old he still takes an active interest and is an acknowledged leader. While we plume ourselves on the fact that we have found something new in the present agitation for cost accounting and the erection of special buildings for printers, they are old subjects to Mr. De Vinne. Thirty years ago he was advocating cost finding, and five years later had a building especially constructed for printers. He is the author of seventy books on printing, and has had the degree of master of arts bestowed on him by Yale and Columbia.

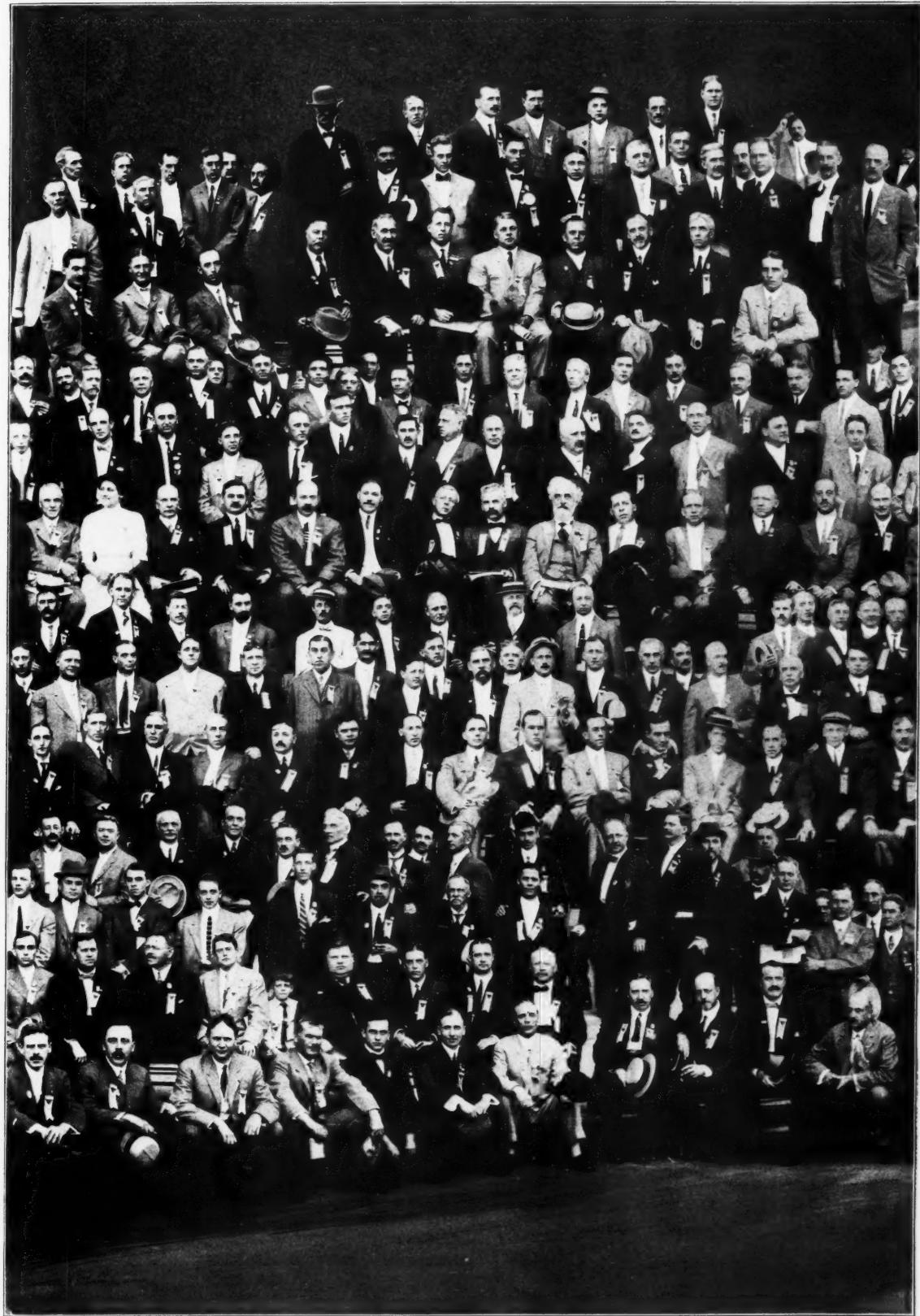
KANSAS CITY BANNER TYPOTHETÆ.

The Kansas City Typothetæ was presented with a handsome banner for having the largest local, and in returning thanks Secretary Lee said that three years ago the organization had but seven members. He said its success was due to the untiring efforts of the officers, who were willing at all times to go out and gather them in.

REPORTS OF SECRETARIES.

After this the secretaries of local Typothetæ were called on for ten-minute reports. With few exceptions, young men, they mounted the rostrum and spoke enthusiastically of what had been accomplished and what their respective organizations expected to do. Story after story was told of disgust, dislike and knifing previous to the existence of an organization. The good fellowship and better understanding that followed from acquaintanceship was a feature of almost every report. Printers who thought they knew it all and had the conceit taken out of them by the field men of the Typothetæ were referred to frequently. Instance after instance was given of firms which, when they got down to hard-pan, found they were losing money on their favorite jobs. Some announced increases in prices from ten to twenty per cent, and one Southern Typothetæ stated it was now charging \$1.70 for work which the members had previously sold for 70 cents.

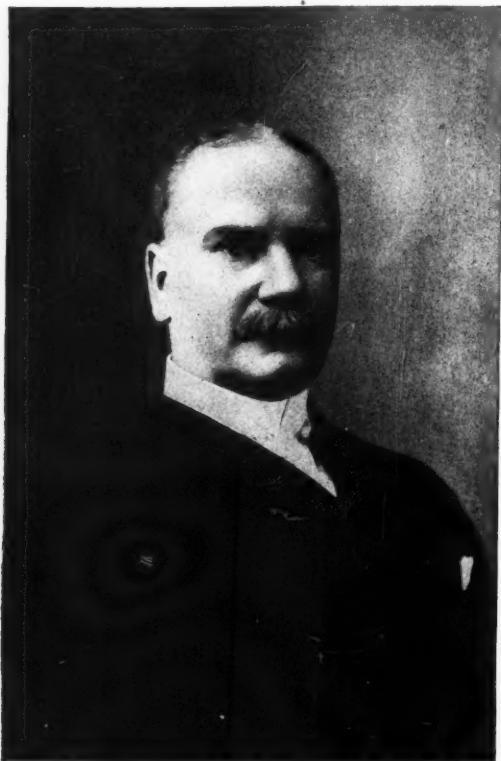
Here and there a secretary declared that printers in their towns had put in cost systems and joined the United Typothetæ of America for the purpose of getting the real thing. It was noticed that the older Typothetæ did not report any material increases in membership, but were strong on the educational work that had been done during the year. Where they were in operation, it was said the cost department and labor bureau were important features of Typothetæ work. D. S. Gilmore, of Colorado Springs, made an appeal for unity, backbone and good fellowship, and figured it out that the men with cost systems were sure to win because the fellows who did not know would get all the lemons in the trade—a commercial diet far from nutritious.



TWENTY-FIFTH ANNUAL CONVENTION OF THE UNITED TYPOTHETE OF AMERICA, DENVER, COLORADO, SEPTEMBER 5 AND 6, 1911.

GRIEVANCE COMMITTEE SETTLES DISPUTES BETWEEN
EMPLOYERS.

Detroit reported the establishment of a grievance committee to settle disputes among employers, and while the Dubuque Typothetæ is but six months old it has eleven out of fourteen printers as members, and all of them using cost systems. In El Paso the daily papers are members and find it profitable to be so; they are desirous of knowing how they can apply a cost system to their business. Some thought a price-list could be published by the Typothetæ, as it would do a good deal toward stiffening the backbones, and be as effective as a cost system in some cases.



J. STEARNS CUSHING,
President, United Typothetæ of America.

Buffalo, New York, feels that the small shop is a menace and some means should be adopted to minimize its influence and prevent its spread. The brokerage system was also denounced as an evil that should be exterminated.

All in all, the reports of secretaries were interesting, the only criticism being that they were so numerous as to approach weariness.

Toby Rubovits, of Chicago, read a paper giving a historical sketch of all the employing printers' organizations, living or dead, in the Windy City. He omitted, however, to mention the Ben Franklin Club, which caused some of the *quid nuncs* of that organization to question Mr. Rubovits' capacity as a historian.

ACCEPTS INVITATION FROM PRESIDENT LYNCH.

Secretary Heath read a communication from James M. Lynch, president of the International Typographical Union, inviting the United Typothetæ to visit the Union Printers' Home at Colorado Springs, as guests of his organization. Secretary Gilmore, of Colorado Springs Typothetæ, moved the acceptance of the invitation in a speech in which he invited the delegates to go to a town where they looked down on people who are only a mile high. He painted the glories of Pike's Peak in vivid, picturesque language, and said if it was one of the great wonders of nature, the Union Printers' Home was as distinctly a great monument to the benevolence that he believed was inherent in all hearts.

COST SYSTEM A "SHERLOCK HOLMES."

Mr. Ennis Cargill, of Houston, Texas, was introduced to the convention as a man who had relinquished banking in order to become a printer. He spoke of the inefficient business methods usually prevalent among printers when they hang out shingles, and said for that reason alone it would be necessary for the trade to dig down to the foundation and work up in order to better its condition. There has been a great deal of progress, in Mr. Cargill's opinion, because it is only a very few years back that a printer never thought of charging a customer what the job cost him, as it was fashionable to charge what the customer wanted to pay. In those days the customer made the price. Nobody now seems to follow such unbusinesslike procedure. After seven months' use of the Standard cost system, Mr. Cargill designated it the "Sherlock Holmes of the printing establishment," and said that his observation had proved among other things that a system is the trial balance of factory operations, and the clearance-sheet of a successful business. It teems with facts and figures that are not alone interesting, but requisite for the safe conduct of one's business. It keeps the employer posted to a great extent on incidents occurring in the factory that perhaps would not be discovered through any other channel. It affords a daily check that is needful to all business institutions, and it is an insurance against heretofore unknown losses.

HOW THE NEW SYSTEM PAYS.

Mr. E. Lawrence Fell, of Philadelphia, said that the man who thinks he has reached perfection is dead, and the cost system will show him how dead he is. Those who do business in the antiquated way rob some customers and donate their work to others. He directed his remarks more particularly to those who had no cost system, and especially to printers who had been a long time in business and had acquired some degree of success. He said that he had at one time thought himself successful, and, measured by his competitors, the world agreed with him; but after installing an improved cost system he discovered that he merely thought he was successful. While he urged every proprietor to install a cost system he wished to assure him that it required a great deal of work — real work by employers — in order to get it going properly. If a person has an old system, or part of a system, and thinks of substituting a better one, he must throw out the old one in its entirety, because the uniting of the two will simply result in accentuating the weaknesses of both systems. Mr. Fell has gone through the mill and the system he has now has increased his net profits between forty and fifty per cent. Mr. Fell asked how many could tell just what they had paid for stock and labor represented in unfinished jobs which had not been billed out. He knew of an office that used to allow about \$2,800 as a maximum in one department, but with the aid of a thoroughgoing system it discovered that the amount was more than \$10,000. The system also increased efficiency in his office. He got an increased product of from twenty-five to forty sheets an hour from his press. This was not much for a single hour, but when you

consider fifteen or twenty presses, three hundred working days in the year, you will easily realize that it is a considerable item in the sum that goes to make success. Another advantage of the system was that it prevented overequipment, one of the greatest evils of the trade, and affected the pay-roll in dull periods, at the same time having the effect of interesting heads of departments and the workers themselves in the affairs of the office. Previously, foremen would insist that it was impossible to discharge good men during dull periods on account of inability to secure them when business revived; but now, Mr. Fell says, he has put the brakes on his foremen to keep them from crossing the safety line in this respect.

SOLICITORS SHOULD NOT ESTIMATE.

Mr. Fell inveighed against the custom of having solicitors make estimates. He said that once a salesman began to figure he was sure to sell the job at the lowest possible price. If he is sent out to sell a piece of printing at \$100, and his only business is to get the price, he will sell it for the price or leave it alone. On the other hand, if it is part of his duty to figure on the job, he will succumb to the temptation to meet the customer's wishes by a cut here and there, and, in the end, materially affect the profit.

In his remarks Mr. Fell referred to "small printers" who work sixteen hours a day for a mere livelihood, and said that, for the sake of society, themselves and their families, they ought to go to work as journeymen at eight hours a day. The really successful man is the one who can make the most money out of a \$100 job. The speaker concluded by saying he hoped to see the day when a prerequisite membership of the United Typothetæ of America will be able to fill out forms of a cost system.

Mr. G. V. Simmons, Waterloo, Iowa, and Mr. D. S. Gilmore, Colorado Springs, Colorado, ably discussed Mr. Carroll's paper.

TYPOTHETÆ THE CRAFT MOSES.

"The Printer Ascendant" was the subject assigned to Henry P. Porter, of Boston, who handled it in his usually informing, entertaining and vigorous style. As is almost habitual with Mr. Porter, he took advantage of the occasion to laud the Typothetæ and all its works. He said that that organization must be the Moses of the printing craft to bring it into the promised land of business success. He also insisted that unflinching support of the Elder Statesmen of the Typothetæ was necessary if printers were ever to be elevated to the plane occupied by bankers, brokers and members of other callings that are looked upon as leading citizens. Mr. Porter's address was so enthusiastically received and made such an impression on his hearers that a motion was adopted authorizing the officials to print and freely distribute the paper.

NEED OF TRADE EDUCATION.

Mr. A. M. Glossbrenner, in reporting for the advisory committee of the School of Printing, said the greatest asset of the nation and the individual is the young man, and his development is necessary for the conservation of fortunes and the best there is in our social order. He said the purpose of the School of Printing at Indianapolis was to teach young men how to do the things that old men found it very difficult to perform. The price pirate, for instance, can not be changed. He has been educated in a devil-take-the-hindmost philosophy, and the effects of that obsolete doctrine can not be eradicated; therefore, the hope of society and the trade resides in men who know their business thoroughly and get the most out of the material at hand, but

who have a high conception of their duty to competitors and neighbors. This is the sort of men that the Winona School of Printing is endeavoring to turn out, and with a satisfactory degree of success.

In introducing Prof. F. O. Climer, director of the Winona School of Printing, to read a paper on "Trade Schools," President Lee injected a note of human interest. He said he never fully appreciated and felt the value of association until last year when he was taken ill at Indianapolis, when a new phase of life was opened to him. A stranger in a strange city, very ill and very much depressed, he was visited almost daily by Messrs. Glossbrenner and Climer and their wives. Their kindly ministrations had taught him to know these gentlemen in a manner in which he knew few of his friends of years' standing. With this kindly introduction, Professor Climer described the purposes and methods of the School of Printing at Indianapolis, the exposition of which we reserve for a further issue.

Mr. William Pfaff, of New Orleans, said that the best comment he could make on the school was that he sent his son there, and believed that it had saved ten years of the boy's life. He was glad that the old apprenticeship system



Ex-President Wilson H. Lee at a No. 9 Linotype in the Mergenthaler exhibit.

had failed, because trade-schools offered superior opportunities, and we should hasten in our efforts to bring those opportunities before all young men of the country. Mr. Pfaff then gave an interesting historical sketch of the development of industrial education and its present uses in Germany, Great Britain and other places.

"THE ELEMENT OF TIME."

A voice from the far West was heard when Mr. Joseph A. Borden, of Spokane, Washington, rose to discuss "The Element of Time." He said there were but two elements in production — material and time — and our lack of knowledge regarding time is a reproach to the printing trade. The ancient method of allowing employees to exercise discretion in making out their time-tickets has brought many employers to bankruptcy. Proprietors must show that accurate timekeeping is necessary under present business conditions. When the reasons are fully explained they will

find that their employees are coöperating heartily. He found that "bulletining" productive time produces good results, it having increased efficiency from sixty to seventy-seven per cent in one office within a twelvemonth. But the condition precedent to this is that one must be sure the employees fully understand what the employer wants, why he wants it and what its effect will be.

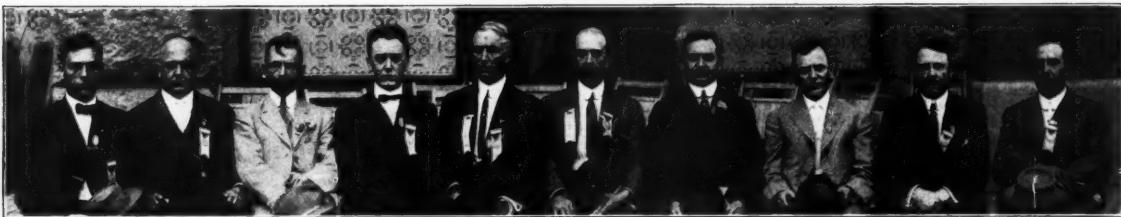
Speaking on the same subject, Mr. Edward L. Stone, of Roanoke, Virginia, said that while all know that time is money, few take as much care of the time they expend as of the money they spend.

Mr. James A. Bell, of Elkhart, Indiana, said that about five per cent of employees were energetic and possessed of high ideals, and neutralize the deficiencies of the ninety-five per cent. He also declared that ordinary business enterprises lived but twenty years. Occasionally there were persons who subjugated all worthy desires of life to that of keeping the business alive. He then described at some length the profit-sharing plan in operation at his plant,

of the merchant. He pays but \$14 or \$15 for the printing, while the total expense of mailing, etc., costs in the neighborhood of \$250. The mere printer will haggle about the cost of printing, but the merchant-printer will direct the customer's attention to the fact that when he is going to spend \$250 that a few dollars is neither here nor there when one comes to consider the effect a good letter-head has on the recipient. Instead of merely seeking pay for his work the learning of little wrinkles like the foregoing about salesmanship is what will convert the producing printer into a merchant-printer.

ORGANIZATION MARK OF CIVILIZATION.

Speaking on the subject assigned to Mr. Ewing, Mr. Robert Schalkenbach said that in order to play up organization one first had to establish confidence in the association and to have some confidence in the character of the printers he approaches. Certain types of men objected on the score of expense, though organization is a necessity if the theory



RETIRING COST COMMISSION AND OFFICERS OF COST CONGRESS.

F. I. Ellick, Wm. Pfaff, E. L. Stone, D. S. Stone (secretary), J. A. Borden (chairman, third congress), J. A. Morgan (chairman of Cost Commission), A. H. Glossbrenner (treasurer), J. W. J. Meyer, Frederick Alfred.

which had increased the efficiency, and which he hoped ultimately would result in the employees owning a great proportion of the stock. We are pleased to say that Mr. Bell has promised to enlighten the readers of THE INLAND PRINTER on his interesting experiment.

PRODUCING PRINTER AND MERCHANT-PRINTER.

"How Can Printers Be Shown the Necessity of Organization?" was the subject that brought the energetic, clear-voiced Robert W. Ewing, of Birmingham, Alabama, to the rostrum. Mr. Ewing is evidently a man of commercial training, because he said the bane of our industry is journeyman printers without business training entering the commercial field. It takes five years to become a journeyman, but these well-intentioned and more than ordinarily capable persons consider that it takes no training at all to become an employer. His advice to these men is that they take advantage of their opportunity to learn business methods and join organizations of successful employing printers. Coming closer to his assigned subject, Mr. Ewing said the way to build up such an organization is to make non-affiliated printers discontented with their financial status. Once organized printers demonstrate their superiority as business men, unorganized ones will be attracted to them. That is, if the first-mentioned only show a disposition to be congenial and desirous of helping out the less fortunate fellow. Mr. Ewing concluded with an interesting selling talk relative to five thousand letter-heads. He said lack of business knowledge often resulted in the printer allowing a customer to get away on account of a difference of \$1 or so on an order of that kind. Now the printing of the letter-heads means little. It is a mere bagatelle as compared with the total expense, and the letter-head is the advertisement

of insurance is good. Some are prone to take a gambler's risk of any kind, but will not invest in a sure thing — their trade organization. Ultimately associated effort is going to win, because the basis of a real difference between the savage and the civilized man is organization. The organized man is sure to outstrip the unorganized man in all the elements that go to make up a well-rounded-out citizen. Lack of thorough organization has had a baneful effect on the printing trade, and Mr. Schalkenbach cited a banker who said that his clan held but one class lower than printers, and that class was saloonkeepers. "So," said the speaker, "we barely escape being considered disreputable."

BENEFITED FROM ONE TO THREE THOUSAND PER CENT.

Mr. H. W. Walkenhorst, of Kansas City, said that the printers of his community had benefited from one thousand to three thousand per cent on their investment in organization. This can be proved, and he did not know of any stronger argument that could be used as an attraction to the unorganized printer. In Mr. Walkenhorst's opinion, existing organizations should not only apply themselves to remedying the abuses, but in restraining the oversmart man who charges enough and makes a mistake as to his capacity to produce. The brakes should also be put on the fellow who takes advantage of the ignorance of some customers and charges them excessively high rates.

REPORTS AND ROUTINE BUSINESS.

Owing to the time spent in discussing matters arising out of the attempt to organize one association, routine affairs of the United Typothetæ were not considered with the deliberation usual in that dignified body. As far as the scribes were concerned, the multiplicity of meetings — open,

executive, very small and very secret — made the three-ring circuses of their youth appear easy places for observation. To add to the confusion, the pesky express company or postoffice did not deliver the official reports until late in the session. When they did arrive it was found that they were overflowing with optimism. President Lee said that the membership had nearly doubled since the last convention in Washington, May, 1910, fifteen months ago, and that \$50,000 a year was being expended for the benefit of the trade, though double that sum could be used to good advantage. While he thought the organization would be benefited by a reduction in dues, he felt constrained to urge that no change be made except that a lower minimum should be adopted so that the owner of the shop whose annual pay-roll is about \$3,000 may be taken into the organization. The president spoke very highly of the work done by the Chicago office, of the School of Printing at Indianapolis and the North End School of Printing at Boston, and commended the Bulletin as wielding a really important beneficial influence.

CLAIMS CREDIT FOR COST MOVEMENTS.

Chairman of the Executive Committee Cushing commended Secretary Heath, the employment bureaus, and the Bulletin, which circulates to the extent of about five thousand copies monthly. Mr. Cushing gives the United Typothetæ the greater portion of the credit for the prevailing craft awakening, saying that the program for the Chicago Congress was prepared at the Typothetæ office at Philadelphia, and that the organization was the principal factor in the congresses held in Portland and Atlanta. In closing his report, the Colonel declared, in the militant tones of a warrior ready for the fray, that the Typothetæ is now and will be the one great national organization of printers, and any attempt to drive it from its proud, preëminent position will bring failure.

TYPOTHETÆ ACTIVITIES OF PAST YEAR.

Secretary Heath, of course, referred to the increase in membership in both individuals and organizations and said that incomplete returns show the aggregate product of members last year to be \$77,571,000 from plants valued at \$43,682,000. Mr. Heath tells the organization that the sickness and accident insurance features are growing. In commenting on mutual fire-insurance companies related to the trade he says that the policyholders are participating in a twenty-five per cent dividend each year. Mr. Flagg, in charge of the Chicago office, is given credit for organizing seventeen Typothetæ during the year and is highly commended. The secretary joyfully reported that no labor difficulties have occurred during the year.

MELANGE OF MINOR MATTERS.

On the suggestion of the Topics Committee the convention referred the question of a reduced minimum rate to the incoming executive committee.

A resolution was adopted expressing gratification for the work done by the School of Printing at Indianapolis and appropriating \$3,000 to be dispensed at the discretion of the Typothetæ's Advisory Board. The convention also concurred in the Topics Committee's belief that the Standard Cost-finding System has proved its capability and, therefore, resolved "That the United Typothetæ of America hereby endorses the work of the Standard Cost-finding System and adopts this system as the official cost system of the United Typothetæ of America." The Topics Committee approved that portion of the executive committee's report which suggested "That the general secretary be authorized

to employ from three to five first-class organization men and have them report direct to him and be subject to his orders," and the incoming executive committee will wrestle with the problem. In order that past presidents may have some pleasant memento of their services, a resolution was adopted authorizing the secretary and executive committee to "provide and present to each past president a certificate or insignia of his office, or both," as the executive committee may determine.

The convention strongly endorsed the work of the Graphic Arts Mutual Fire Insurance Company, of Philadelphia, and the Printing Trade Mutual Fire Insurance Company, of Chicago.

EVERY HOUSE SHOULD HAVE A COST SYSTEM.

On the installation of cost systems, the delegates expressed themselves as follows:

Whereas, Returns received by the general secretary from our membership show that in many of our plants cost-finding systems are not in use;

Whereas, The best interests of our members imperatively demand standardization in cost-finding equipment and methods;

Whereas, Approximate uniformity in matters of costs and the standardization of equipment and methods is impossible of attainment until every member of the United Typothetæ of America shall install and conscientiously use a simple, efficient, scientific cost-finding system; therefore, be it

Resolved, By the United Typothetæ of America in convention assembled, that each and every member having no costs system in use be urged to pledge himself to install and use the Standard Cost-finding System, as endorsed by the United Typothetæ of America;

Resolved, That the general secretary be, and is hereby, instructed to notify each member of the adoption of this resolution.

TO CONFER WITH ALLIED TRADES.

During one of the sessions a communication was received from electrotypers, stereotypers and photoengravers, who held a meeting in Denver, expressing their desire to become connected with the Typothetæ. This was referred to the Topics Committee, which reported the following resolutions that were adopted by the convention:

Whereas, It is greatly to the interest of typefounders, builders of printers' and binders' machinery, electrotypers, photoengravers, paper dealers and printers' supply houses in general, that each of their customers become a member of the United Typothetæ of America and install the United Typothetæ of America Standard Cost-finding System; therefore, be it

Resolved, By the twenty-fifth annual convention of the United Typothetæ of America, that the president appoint a special committee of three members, whose duty it shall be to confer with and point out to the above-mentioned interests the many substantial advantages to their patrons which will result from membership in the United Typothetæ of America;

Resolved, That at these conferences our committee be, and is hereby, instructed to lay special stress on the monetary benefits of membership in the United Typothetæ of America and the use of its cost-finding system, pointing out that a general betterment in trade conditions, a lowering of the cost of production, and an increase in profits invariably follow, and calling attention to the important bearing these results have on collections and the extension of credits;

Resolved, That the committee appointed under this resolution be, and is hereby, instructed to use its best endeavors to secure the active co-operation and influence of the interests above mentioned in the work of increasing the membership of the United Typothetæ of America and in bringing about the general use of the Standard Cost-finding System, as endorsed by the United Typothetæ of America;

Resolved, That this work be done under the direction of this committee of three, through the office of the general secretary, so far as they shall desire.

THE OFFICERS ELECTED.

The officers for the ensuing year are as follows:

President — J. Stearns Cushing, Norwood, Mass.

First vice-president (ex officio chairman of the executive committee) — A. M. Glossbrenner, Indianapolis, Ind.

Second vice-president — George M. Courts, Galveston, Texas.

Third vice-president — J. A. Borden, Spokane, Wash.

Treasurer — A. E. Southworth, Chicago.

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Executive committee—D. Arthur Brown, Kansas City, Mo.; Harry K. Dean, Grand Rapids, Mich.; L. P. Davidson, Louisville, Ky.; George H. Ellis, Boston, Mass.; E. Lawrence Fell, Philadelphia, Pa.; Alex. Fitzhugh, Des Moines, Iowa; William Green, New York; Wilson H. Lee, New Haven, Conn.; H. W. J. Meyer, Milwaukee, Wis.; W. E. Milligan, San Antonio, Tex.; Benjamin P. Moulton, Providence, R. I.; J. A. Morgan, Chicago, Ill.; William Pfaff, New Orleans, La.; Robert Schalkenbach, New York; Fred L. Smith, Minneapolis; John Stovel, Winnipeg, Can.; Charles F. Ward, Pittsburgh, Pa.; Rufus C. Williams, Richmond, Va.; G. T. Hofman, Denver, Colo.; Edward L. Stone, Roanoke, Va.

There are still to be elected one vice-president and five executive committeemen, and the appointment of the Cost Commission also has been deferred. The present commission will hold over until the organization has voted on the revised constitution. If there be an affirmative vote it is expected that the committeeships and vice-presidency will be filled from incoming organizations. If the vote should result adversely to establishing one organization, Chairman Morgan and his colleagues will conduct the affairs of the Cost Commission as heretofore, and arrangements will be made for the Fourth International Cost Congress.

Third Cost Congress.

Excellence was such a marked feature of the two-day Typothetae meetings that one could be pardoned for wondering how the Cost Congress would be able to maintain the standard. But it was not under way long before the auditors knew that the old organization had not absorbed and used all the oratorical and tuitional ability in the craft.

After prayer by the Rev. Joshua Gravett, President Kistler, of the Denver Typothetae, thanked the delegates for coming west. He thought meetings like the Cost Congress were especially timely; printers having heretofore always been in the van in advancing the interests of society and liberal contributors to those inventions which mark our civilization, it was high time they developed the commercial sense which the Cost Commission and Cost Congress were designed to advance.

MORGAN ON COMPETITION.

Chairman J. A. Morgan replied to the address of welcome briefly, though he admitted that the inspiration of the gathering was a strong temptation to make a lengthy speech. The interest manifested and wonderful progress made toward standardizing cost accounting have exceeded the expectations of the most sanguine, in Mr. Morgan's opinion. He said printers had held far too long to the idea that competition is the life of trade, and in that connection quoted George W. Perkins, the New York banker, as saying that competition is a ruthless, cutthroat method, responsible for panics and other evils which mean death and destruction to trade, while coöperation looks toward more stable conditions and a more even distribution of wealth. He called Attorney-General Wickersham as a witness by quoting from a speech in which he said that "the law of supply and demand no longer controls prices in the United States." He also quoted Judge Gary as saying that the steelmakers were in substantial accord, working in harmony and trying to help one another. Mr. Morgan disclaimed any intention of endorsing trust methods or advocating any other monopolistic measure for the trade. He preached the gospel of more effective organization for the purpose of securing greater coöperation among the members of the industry.

THE OFFICERS.

On Chairman Morgan, of the Cost Commission, calling for nominations for chairman of the congress, J. A. Borden, of Spokane, was selected, with R. C. Darby, of Atlanta, as vice-chairman. D. S. Gilmore, of Colorado Springs, and Frank Scott, of Minneapolis, were elected as secretary and assistant secretary respectively.

REPORT OF COMMISSION.

The report of the American Printers' Cost Commission proved to be, very largely, condensed statements of the various commissioners. For Chicago, Mr. Morgan himself stated that the interest in cost finding had been greater during the past year than at any previous time.

Commissioner Alfred reported that New York had established a school for instructing estimators and to teach the value of the standard cost-finding system.

C. H. Brandon stated that out of a total of forty-three plants in Nashville, Tennessee, twenty-three had installed the system.

Probably modesty prevented Mr. Ellick, of Omaha, from reporting his experience, but Chairman Morgan inserted a paragraph giving the number of cities in which he had delivered his now celebrated chart lecture on cost systems.

Educational meetings under the auspices of the Philadelphia Typothetae have attracted an attendance of from two to four hundred printers, and Commissioner Robert N. Fell reported himself as being well pleased with the outlook there.

Mr. Kistler stated that the success of the Denver Typothetae was such that its members were encouraged to endeavor to organize the printers of the State. This organization recently issued a circular suggesting a minimum price on small work, such as letter-heads, envelopes, cards, etc.

PROSPERITY AND PROGRESS IN CANADA.

The Canadian Commissioners—Messrs. McLean, of Toronto, and Saults, of Winnipeg—reported exceptionally good business in their jurisdiction. Many meetings have been held, and the Canadian Press Association has done excellent work in introducing a cost system that is applicable to combined newspaper and job offices.

Mr. Meyer stated that a year ago Milwaukee contained but fourteen or fifteen cost systems, while to-day between twenty-five and thirty are in use.

Mr. Pfaff, of New Orleans, declared that he had had a busy year and bemoaned the fact that such a large number of printers possessed so much "native intelligence," "horse sense" and "practical" printing experience that one can not even show them cost blanks. This gentleman seems to think that absolute relief is with the next generation, and time and energy should be devoted to educating the boys of to-day.

G. V. Simmons, of Waterloo, Iowa, reported the results of a wonderful organizing campaign in that neighborhood, saying that in less than a year's time the cost movement had advanced from a place of obscurity to one of widely recognized importance in the craft.

SOME BENEFITS OF ONE ORGANIZATION.

Mr. Stone, of Roanoke, admitted he found it difficult to make a report that would be sufficiently comprehensive to include the far-reaching results of the commission as a whole, or of his personal efforts. He made a strong plea for one organization, as it would tend to bring about a greater uniformity of trade practices, and at the same time permit the active members of the craft to devote some



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attention to social and political affairs, as one's leisure is much invaded by the necessity of attending meetings at home and in various parts of the country.

Mr. Walkenhorst, of Kansas City, said he had traveled nearly nine hundred miles preaching the gospel, and that Leavenworth has a hundred-per-cent organization, with every shop operating a cost system.

GREATEST WORK — FINANCES.

The commission considered its greatest work during the year was that of promoting plans for the formation of one organization, but it did not make any recommendation to the congress on this score.

Treasurer Glossbrenner reported that the receipts had been \$4,083, and that there was a balance on hand of \$47. He said that the commission could have done much more work if it had had a larger bank account, but he felt sure that the limit of accomplishment had been secured for the minimum outlay.

COMMENDATION FROM NEW ZEALAND.

A letter was read from Cleveland Banks, an employing printer of Wellington, New Zealand, thanking the commission for the work it had done, and suggesting a universal cost system.

An invitation from President James M. Lynch, of the International Typographical Union, asking the members of the Cost Congress to be the guests of his organization at the Union Printers' Home at Colorado Springs, was enthusiastically received and unanimously accepted.

WHAT CONGRESS DID FOR ST. LOUIS.

The educational features of the program resolved themselves into a sort of recital of what the various cost congresses had accomplished. Earl R. Britt, of St. Louis, Missouri, essayed to tell the audience "What the Second International Cost Congress Did for St. Louis," and he did it in a pleasant, informing and effective way. He said that the unprecedented growth of the cost movement proves that printers are determined to elevate the trade. Competition as at present practiced is a two-edged sword that cuts deep both ways. Rational competition — the kind of competition that cost congresses should strive to establish — is on a basis of quality. Nor are high charges all that make success; every proprietor should not only have a knowledge of his real costs but a knowledge of what they should be. The second cost congress had shown St. Louis printers that they were full of a strange, unbusinesslike ignorance. It made them sit up and look at themselves as they paraded along. Now they no longer waste time guessing what a competitor is going to charge, as ninety per cent of the trade is organized. In addition to many near-systems, there are thirty-five standard cost systems in use and one-sixth of the income of the commission came from St. Louis. The Ben Franklin Club there had issued a price-list, which Mr. Britt explained in detail.

SALESMEN MISSIONERS OF BETTER TIMES.

In telling of the effect of the Southwest Cost Congress, held at Wichita, Kansas, G. M. Booth, of that city, harked back to the old Franklin Club which was organized in 1904, and which was on the verge of destruction when the first cost congress was called, which gave it new life. The second gathering imparted to it a great vitality and from that time on it has flourished like a green bay tree. Mr. Booth praised the supply salesman as the missioner of the cost idea and emphasized the need of informing small printers that they can not produce more cheaply than

larger shops. He averred that the Southwest Congress had had a great influence on the country printer, and recited an experience on a Wichita booster train where he had met printers of more than ninety towns. Mr. Booth, who is nothing if not an expander, thinks that the State editorial associations should be given a course of instruction on costs.

JO ANDERSON A KICKER.

Robert E. Morrell, of Portland, Oregon, thought it would be but a short time before the printing business would be on a profitable basis. He read letters from a number of coast cities, each of which spoke of substantial success, and breathed a story of optimism, the exception being one from Jo Anderson, of Sacramento, who said he failed to detect any benefit from the Cost Congress. The prices he went up against in the Queen City of the Sacramento Valley indicated that the seed had fallen on stony ground. As an offset to this icy douche Los Angeles reported thirty-four offices as having cost systems.

MAKING MORE MONEY.

R. P. Purse, Chattanooga, Tennessee, said that copies of the proceedings of the Southeastern Cost Congress had been sent to every printer in the territory; that the meeting had done much toward increasing the amenities of life, and they know down there that the congress is a success because more money is being made in the business than heretofore.

THE WORK IN CANADA.

"Cost Educational Work in Canada and Some of Its Results" was the subject assigned to John M. Imrie, of the *Printer and Publisher*, of Toronto. The speaker was on his way home from the Canadian Northwest, and the refreshing character of his paper and the breeziness with which it was delivered were redolent of the Saskatchewan, and easily noticeable even in the bracing air of Denver. He said that he believed the cost congresses were the most valuable of printers' meetings. They were revolutionary, but what of that? He knew of no people who should be more willing to change their methods than printers. Though differing from them on the question of price control, Mr. Imrie gave boards of trade credit for creating much of the healthy sentiment now coming to the surface. Fierce and ignorant competition among printers as to prices prevailed on both sides of the line, and in order to minimize it he had as secretary of the Canadian Press Association traveled ten thousand miles. That association has a cost system along the general lines of the Standard, but modified to meet peculiar conditions existing in country districts of Canada. About a year ago the installations were in the proportion of one in two hundred; they have now increased to one in ten. Mr. Imrie said that though he ran counter to the generally-accepted view, he could not refrain from saying that there is a difference in the cost of production between various cities and in various localities, and though, perhaps, not to such a degree, there is a difference in offices in the same community. His observations justified him in the contention that this is the result of the development of efficiency. He spoke of the men who have been running small printing-offices in Canada and making but a thousand dollars a year, saying that it was the duty of those who knew that more compensation could be acquired to carry the gospel to the doors of these offices. Those engaged in the agitation would not get real benefit from the work unless they performed that duty sincerely and gladly. Another thing Mr. Imrie thought should be emphasized is that the prices charged should be fair to the customer as well as to ourselves. He closed his address by expressing the hope

that the next great gathering of printers would be known as the "Cost and Efficiency Congress."

F. I. Ellick, of Omaha, gave his celebrated lecture and chart demonstration on the "Standard Uniform Cost-finding System." Mr. Ellick is master of his subject, a cogent and forceful speaker, so it would be impossible to give a precis of this address, for without the illustrations and the personality of the speaker, there would be too great a deterioration in value.

AN APPEAL FOR BACKBONE.

C. D. Traphagen, Lincoln, Nebraska, opened his address on "Observations Upon Vertebral Phenomena" by declaring that a large percentage of printers were invertebrates, possessing backbones of the rigidity of those of caterpillars. He believed many of the evils of the craft could be cured by individual corrective action. Printers are too prone to blame their troubles on the exorbitant price of machinery or the tyrannical demands of organized labor. Neither of these factors is important, let alone vital. The real trouble is that employing printers have allowed themselves to do business under conditions imposed by the buyer and not by the seller. For instance, we should develop sufficient backbone not to give details when making estimates. If these and other degrading practices that prevail in the trade were eliminated and a reasonable system of coöperation developed, it would be possible to secure decent prices. The day of cut-rate competition — a species of piracy — is nearing an end. It is at an end in prosperous industries and the printing trade is behind the times just so far as that system continues to flourish.

B. P. Tyloer, of Schenectady, New York, exploited his system of costs, speaking from the standpoint of a book-keeper rather than a printer, and therefore indulged in much minute detail.

HOW TO KEEP DOWN FIRE RATES.

E. T. Turner read a paper prepared by Alfred Ferris, of Philadelphia, Pennsylvania, on "Mutual Fire Insurance," a subject which has been exploited in these columns many times. The paper contained several suggestions relative to conducting a business so as to minimize fire troubles, laying special stress upon the necessity of keeping paper and dirt off the floor. Mr. Ferris advised that local organizations appoint committees for the purpose of seeing what justification there is for the high rates existing in many places, and what can and should be done to lower them.

Fred M. Lloyd read a paper on "Appraisals"; Charles F. Hynes, of Denver, Colorado, on "Value of Organizations," and W. H. French, of Chicago, on the "Supplyman's View of the Situation," all of which will appear in future issues of THE INLAND PRINTER.

RESOLUTIONS ON VARIOUS SUBJECTS.

Edward L. Stone read the report of the Committee on Resolutions, which contained expressions of thanks to the Denverites and others, for the entertainment provided.

The death of C. V. White, of Seattle, Washington, a member of the commission, was appropriately referred to in a minute that recognized his work for the craft and gave an expression of regret to be forwarded to his family.

By resolution the Cost Congress requested the United Typothetæ of America to continue the work of the cost commission and to have its meetings open to all printers.

The congress recommended that all organizations should consider the reconstruction of the United Typothetæ and all that the changes imply.

THE ONE-ORGANIZATION MUDDLE.

According to the program, the Cost Congress was to hold the stage on Friday at 10 A.M., but the officers of the Typothetæ had secured the room for an hour for the purpose of discussing the report from the conference committee to which it had previously appointed five members. Instead of being through in an hour or so, the Typothetæ remained in session behind closed doors, with a short intermission for lunch, until after eight o'clock. In the meantime, the congress did not hold a morning session, and in the afternoon was relegated to a very small room which freely admitted the rays of the Colorado sun, which played havoc with the collars and tempers of the auditors.

Naturally, this state of affairs greatly irritated many Ben Franklinites and others. There was a movement on foot during the afternoon to launch a new organization, but leading Franklin men opposed it. The Cost Congress was in session at night when it heard that the Typothetæ had adjourned *sine die*. The cost men scurried to the larger and more comfortable room, and there was considerable confusion. The congress appeared to be without any definite — at least official — information, and the result was that Chairman Morgan, of the commission, was called on to enlighten the gathering. It then appeared that he had taken no part in the conferences held in Denver, and was informed only as to what had occurred at the Typothetæ meetings.

HARTMAN AND OTHERS LEAVE MEETING.

Among the head-liners of the program was W. J. Hartman, a leading Ben Franklinite, who was to speak on "Correct Selling Prices." Mr. Hartman is an extempore speaker, and, as he happened to be in the room, Chairman Borden called on him for an address. Mr. Hartman, frankly disavowing any intention of keeping to his text, took advantage of the occasion to express himself regarding the actions of the Typothetæ during and after the conferences. He declared that in the light of what the conference had agreed upon the Typothetæ should not have elected officers, and it should at least have allowed those attending the Cost Congress to participate as silent auditors at the meeting held that day. By this time the congress was a mass gathering, and, after it passed the resolution recommending careful consideration of the reconstructed Typothetæ constitution, Mr. Hartman and many other Ben Franklinites left the room. They did not make any particular demonstration, however.

A score or so remained, authorized speeches to be printed and otherwise wound up details, after which Mr. Oswald read a little sentiment of hope and optimism explaining why it was good to remain in the printing business. At its conclusion, the third — and some said the last — International Printers' Cost Congress adjourned.

About the Get-together Effort.

Probably half a dozen of the men who traveled Denverward to attend the meeting had in their pockets copies of constitutions and by-laws which each one thought would serve as an instrument to unite the employing printers' organizations of the country. As affairs eventuated, however, but one of these lone-hand constitutions — the Hartman, or Ben Franklin, draft — played an important part in the negotiations. The result of the palavers was not as satisfactory as one might wish. Toward the end there was much confusion, principally because there was too little time to attempt properly to handle work of such magnitude. Indeed, all of the disagreeable features might have been obviated if some well-understood method of procedure had

been agreed on, but that was impossible under existing conditions. However, this is a brief sketch of what happened:

TENTATIVE BASIS FOR CONFERENCE.

After much lobbying, conferring and discussion, a committee, consisting of Messrs. Hartman, Deacon, Ellick, Wedekemper, Meyer and Braunwart, sent the following proposition to the United Typothetæ:

"We agree to the name of the United Typothetæ of America.

"It is agreed that a committee of nine members be appointed by the United Typothetæ of America, of which the other organizations shall select four members, to revise the constitution and by-laws.

"That the dues for the United Typothetæ of America and all other members shall be as provided for in the existing United Typothetæ of America constitution and by-laws until the new constitution and by-laws is adopted, except that members of other organizations whose annual payrolls do not exceed \$4,000 shall pay minimum combined local and international dues of \$1 per month, fifty per cent of which shall be paid to the treasurer of the United Typothetæ of America, provided the local bodies guarantee the collection thereof and remit the same quarterly in advance.

"It is agreed that if the joint committee is able to report a satisfactory constitution and by-laws before the final adjournment of the combined meetings at Denver, then a nominating committee shall be appointed, with a joint representation, to nominate officers and committeemen for the ensuing year."

CONFEREES APPOINTED.

This was received on Tuesday morning, and the convention promptly authorized the appointment of the committee. President Lee just as promptly appointed E. Lawrence Fell, Robert Schalkenbach, H. W. J. Meyer, E. A. Southworth and Henry P. Porter to represent the Typothetæ. The non-Typothetæ selections were: Charles Francis, representing the Printers' League of America and the Master Printers' Association of New York; W. J. Hartman, Howard C. Wedekemper and R. T. Deacon, representing the Ben Franklin Clubs, with George E. Wray, of Chicago, acting as secretary of the joint committee.

These gentlemen labored assiduously and long, and in time drafted a constitution that was wholly agreeable to the Ben Franklin Club interests and, apparently, the other conferees. Many were the conjectures that it would be adopted quickly by the Typothetæ when it was presented to that body. However, considerable captiousness was displayed. The new constitution did not contain any reference to "arrogant demands of trade unions," while there was a provision authorizing the making of contracts with labor organizations, which is indicative of the revolutionary character of the changes suggested.

TYPOTHETÆ AMENDS DRAFT.

The Typothetæ wrangled long about the preamble, which, as reported, was a simple declaration. After hours of discussion, the old guard engrafted this on the committee's preamble: "It [the organization] is based on the right of the individual, and while it disclaims any intent to assume an arbitrary control of the trade, either against customers, workmen or members, as an association it asserts and will maintain its right to regulate its own affairs."

In the article relating to membership a prohibition was put on *officers* of labor organizations, whereas heretofore all members were barred.

The question of dues proved to be another stumbling-block. The conference committee suggested \$2 per \$1,000, but the convention raised it to \$3 per \$1,000, which is regarded as of vital importance. There were some other minor amendments.

PROTEST FROM NON-TYPOTHETÆ MEN.

The conferees for the Typothetæ took this back to their fellow conferees, and, while they were considering the amendments, the United Typothetæ proceeded with the election of officers, much to the astonishment of its conferees. On hearing this the non-Typothetæ men framed the following letter of protest to the Typothetæ:

In accordance with our request, you sent a committee to consult with us in regard to the formation of a new international association, to be known as the United Typothetæ of America, and to form a new constitution and by-laws for the new organization. These matters having been completed, we find that you have made an important change in the membership dues, and also that you have elected officers for your organization; and we desire to know whether your body expects control of the new organization by means of the officers you have elected, or whether you intend to allow the new association to elect its officers. If the former is your intention, then the formation of a new or reorganized Typothetæ has been voided by your action, and it is impossible for us to join your organization.

Thanking you for your serious consideration of the matter, and assuring you of our good faith for the formation of one organization, we are,

Yours very truly,

JOINT COMMITTEE,

CHAS. FRANCIS, *Chairman.*

G. E. WRAY, *Secretary.*

This was read to the convention, and it appears that the decision was of the nothing-doing order. The writers complained they had not received any official intimation of what disposition the Typothetæ made of it, which was probably an oversight due to the confusion incident to adjournment.

HARTMAN AND DEACON ADDRESS TRADE.

The following day Messrs. Hartman and Deacon, as presidents of the Ben Franklin Clubs of Chicago and St. Louis, respectively, issued the following letter:

To Employing Printers' Associations of America:

Desiring to acquaint you with the facts as to why it was impossible to form one organization of employing printers, we make the following statement:

A written proposition was submitted to the United Typothetæ of America as a basis of forming one international association:

First.—That we were to agree to the name of United Typothetæ of America.

Second.—That we were to agree to pay the dues specified in the existing constitution and by-laws of the United Typothetæ of America—until a new constitution and by-laws could be agreed upon and adopted.

Third.—That the United Typothetæ of America would not elect officers if it were possible to agree upon a constitution and by-laws for a new organization—the organization parties to this agreement were to have representation on equal terms, as nearly as possible, in the nomination and election of officers.

A committee of nine, consisting of five members of the United Typothetæ of America and four members representing Ben Franklin Clubs, the Printers' League of America and master printers' associations, labored for many hours, finally unanimously agreeing upon a constitution and by-laws for a new organization, which was submitted by the members of the committee, representing the United Typothetæ of America, to their body, and after a session of twelve hours of the United Typothetæ of America, was referred back to the original committee of nine with various additions and amendments, which the committee of four might have accepted had it not been for the fact that they were informed in face of agreement the United Typothetæ of America had proceeded with the nomination and election of officers, without the knowledge of their committee; consequently the members representing the other associations considered this a breach of agreement; therefore declined to accept the amendments and become members of the United Typothetæ of America, taking the ground that they never had intended to make application for membership in the United Typothetæ of America, but were here to assist in forming a new organization, and had conceded against instructions of their local associations to naming the organization the United Typothetæ of America.

President Lynch Looks in and Entertains

James M. Lynch, President of the International Typographical Union, put in an appearance at the Brown Palace Hotel late in the afternoon of the last day of the employers' gathering. In answer to a question he said:

"Our members are very much interested in present organization efforts of employers — they have a great deal at stake — and there is so much to be learned by close contact that I dropped in for the purpose of seeing if I couldn't sense the feeling of this gathering. But it appears things have not gone as smoothly as the great majority expected. I am going from here to Colorado Springs to assist in entertaining the members of the Typothetæ and Cost Congress who accept our invitation to luncheon and inspection of the Union Printers' Home. I am hoping that all, or nearly all, will cross the Divide so that they may see that we have some of the milk of human kindness in our hearts, and do not ask for increases in wages from wholly selfish motives. Secretary Heath, of the Typothetæ, has said that the Home is an institution of which the whole craft may be proud, and as our union is only a part of the craft, you may be sure we are exceedingly proud of the Home."

Asked what he thought about the portent of the meetings which had just adjourned, Mr. Lynch said the issue was so confused and he knew so little about the subject from the employers' standpoint, that it would be improper for him to express an opinion about the immediate outcome. If, however, there was going to be a change in the relationship between the various organizations in the trade he hoped the new line-up would be on a more liberal plan than had existed heretofore. "All I can say is that if the employers put their house in order the unions will be glad to coöperate with them in helping them to make more money for themselves and consequently for the wage-earners, as there is no irremedial reason why the remuneration of skilled workers in commercial-printing offices should not be as good as that of their fellows in the newspaper end of the business. We know why it is economically impossible to put them on the same level at present, but all indications point to much more prosperous times for the book and job printers and cognate craftsmen. The shortcut to this prosperity is through coöperation on all questions on which there is an identity of interests, and the more coöperation the better.

"I do hope that our friends, the employers, will purge their minds of many notions they have been harboring regarding trade unions, and especially in relation to officials, who, on investigation, will be found to desire harmony and prosperity, and be not at all in sympathy with elements that make for discord and destruction. My experience of more than ten years with the American Newspaper Publishers' Association convinces me that unions can coöperate with employers' associations to the immense advantage of all concerned. I for one am not only willing but anxious for an opportunity to help them develop such conditions in the commercial-printing field, and am positive that the great majority of the members of the International Typographical Union are of a similar opinion and as anxious as I am to join hands for the advancement of the interests of the entire craft."

Mr. Lynch renewed acquaintances with many old friends, including some of the Typothetæ official family.

On Sunday and Monday nearly two hundred employing printers and their ladies visited the Home and partook of luncheon. Without exception, the visitors expressed themselves as surprised and pleased at what they saw at the institution.

The Social Side.

Other entertainment committees may have had more items on their bill-of-fare — and that is not likely — but none have had so expansive and soul-satisfying features as the Denver committee provided in the trips over the Georgetown loop and the Moffat road. A great majority of the delegates and visitors journeyed to Colorado Springs, where many visited Pike's Peak and about two hundred partook of luncheon and inspected the Union Printer's Home, to which all participants in the gathering were invited by President Lynch to be guests of the International Typographical Union. He and Superintendent Deacon welcomed the visitors to what is undoubtedly the most enduring craft monument on the continent. Nearly a million dollars has been expended on this benefaction. While some expressed disappointment at Pike's Peak there was none who was not pleasantly surprised at the Home. Further entertainments included a before-convention smoker, an afternoon entertainment at Elitch's Gardens and receptions at two leading stores for the ladies, the play "Revised Proof," by the Philadelphia Proof Club, a night at Denver's popular summer resort, and a "Seeing-Denver" automobile trip.

These and other social features were enjoyed to the limit, and every one was loud in praise of the efficiency of the local committees, which were composed of the following gentlemen:

Committee of Arrangements — M. H. Tuttle (chairman), W. J. Burke (secretary), F. B. Abernathy (treasurer), William J. Chamberlain, Jr., B. F. Scribner and C. B. Ferrin.

Entertainment Committee — W. J. Burke (chairman), Otto Thum and Maurice Barris.

Publicity Committee — F. B. Abernathy (chairman), W. Kraft and R. E. Merritt.

Press Committee — Harry M. Basford (chairman), Fred D. Zimmerman, W. E. Hawkins and J. R. Williams.

The Sad Side.

But one incident marred the assemblage, and that was the sudden death of E. T. Gillespie, of Gillespie Brothers, Stamford, Connecticut. Deceased complained of feeling a little queer, but blamed it on the high altitude, and went into breakfast with President Lee and a few other friends, and expired during the progress of the meal. Mr. Gillespie was an old-time member of the Typothetæ, and when he died was president of the Connecticut organization.

Machinery and Supplies.

Machinery and supply men were out in force, it being estimated that about one hundred of the attendants were in one way or another connected with adjuncts of the printing business. There were machines and devices galore. The American Typefounders had a large room, under the direction of L. F. Willoughby, manager of their Denver branch. In this room Chandler & Price platens were on display, together with an imposing-stone, furniture cabinet, etc. The Eastern Sales Company exhibited two Vandercook proof presses, while, in another corner, Thomas W. Sudard was looking after four Potter proof presses. The American Type people had a new cabinet which is being made for them by the Hamilton Manufacturing Company, and the Crump Roller Washing Machine was also displayed in this room.

Distributed through the hotel were neat placards, saying that the Thompson Type Machine Company had one of its casters on exhibition and in working order at the office of the Smith-Brooks Company, which was located a short distance from the hotel. The Universal Typemaking Machine

Company had its device on exhibition in a storeroom about half a square from headquarters. Next door to it was the Mergenthaler Linotype Company, displaying its No. 8 and No. 9 machines, and, naturally, in connection with them the Chicago Lino-Tablet Company demonstrated what its system could do in the way of cheapening the cost of producing tabular work.

The Printing Machinery Company, of Cincinnati, Ohio, had quarters in the hotel exhibiting Warnock's diagonal-block and register-hook system. J. A. Richards, of Albion, Michigan, was in an adjoining room displaying his method of making dies for cut-outs, etc., and had for his neighbor the Monarch Telephone Manufacturing Company, which made a display of time-clocks, and demonstrated that these devices were a necessary part to a first-class cost system.

The Lanston Monotype Company used the plant of the C. F. Hoeckel Blank Book Company to demonstrate its machines. Manager Hayes, of the Chicago branch, contended that the one way to inspect the machine was to see it in actual operation, doing work for a profit.

A Boston stitcher and a Boston stapler were running in the large room of the American Type Founders, as also was the liner elapsed-time calculator, a time-accounting instrument being sold by the Transportation Utilities Company, of New York.

Chicago Franklinites Hear Result.

A large attendance at the September meeting of the Chicago Ben Franklin Club attested the interest being taken in the one-organization movement. President Hartman acted as chairman, and, the meal disposed of, Secretary Wray read what was really an excellent report of the proceedings at Denver — a report that is a model in its way. It sketched the principal events of the Denver meeting in an admirable manner, and there was a note of disappointment at the failure to consummate the one national organization for which the Ben Franklin Club had struggled for several years.

Joseph A. Borden, of Spokane, the new vice-president of the United Typothetæ of America, was present, and, on the invitation of President Hartman, read a temperate, well-considered and conciliatory address on the situation. After

that there was a general discussion, which lasted for two hours, during which a variety of opinions were expressed. E. A. Southworth, treasurer of the United Typothetæ of America; T. E. Donnelley, W. Grant, Toby Rubovits, J. A. Morgan, John W. Hastie, W. B. Prescott and others took the position that the trade should take advantage of the present opportunity for getting together.

E. F. Hamm said he had changed his mind concerning one organization; that what he had seen and heard in Denver made him come to the conclusion that two organizations were necessary and useful. He believed that there was a place for the Typothetæ as an open-shop organization and room for another that would deal with labor unions.

Several of those present who were also at Denver complained about the supercilious attitude of the Typothetæ toward the Cost Congress, declaring that it was placed in a distinctly inferior position to that of the Typothetæ.

George Renneker, one of Chicago's most enterprising printers, said that he had a decided repugnance to the name Typothetæ. He had heard more about it that evening than he had in the last six or seven years, and, while in favor of one organization, he, for one, was not in favor of the Ben Franklin Club losing its identity in the Typothetæ, which had done nothing for the trade in Chicago, and was, in fact, a silk-stock organization. On the other hand, it was pointed out that more than sixty per cent of the present members of the Typothetæ are in the minimum-dues class — that is, have a pay-roll of \$4,000 or less a year — and that what the Typothete had been was no indication of what it would be under the new order. Mr. Donnelley and others of the old guard urged that the Typothetæ had practically surrendered its constitution and tentatively adopted one that had been formulated by Mr. Hartman and approved by the Ben Franklin Club. A suggestion that a vote be taken on the proposition then and there was not looked on favorably, and the Ben Franklin people will vote on the question by mail at an early date.

During the proceedings Mr. Hartman explained his position, and regretted that greater progress had not been made at Denver. He also read a telegram from St. Louis, which was a strong appeal for an international Ben Franklin organization.

AN INTERNATIONAL FRANKLIN CLUB LAUNCHED

On the morning after the Franklin Club meeting — Friday, September 22 — R. T. Deacon, of St. Louis, arrived in Chicago. He said there was great dissatisfaction in his city at the outcome of the Denver meeting.

At luncheon Mr. Deacon met several gentlemen, including Third Vice-President Borden of the Typothetæ, and discussed the situation with them.

Letters were read from out-of-town printers protesting against the acceptance of the Denver proposition. It was stated that the Ben Franklin Clubs of St. Louis and of Cleveland had determined to take the initiative in organizing an international body. Mr. Borden urged acceptance of the new constitution, but to little avail.

In reply to Mr. Borden it was contended: (1) that many printers would not join the Typothetæ because its name is obnoxious and it is under the control of an eastern coterie; (2) that the proposed dues were too high; (3) that the non-Typothetæ conferees at Denver made a mistake when they offered so much in their written basis for conference; and (4) that by forming a strong association of Franklin Clubs the much-desired one organization will be consummated more quickly than otherwise.

A plan of campaign was outlined and preliminary steps taken toward testing the sense of the trade. It is proposed to form a low-dues association. So fervent are some supporters of the new organization, it was freely predicted that for a year, at least, money would be needed for local purposes alone, as sufficient would be subscribed by those interested to defray expenses incurred on account of the national organization. The promoters disavow any intention of waging war against other associations.

Besides Messrs. Borden and Deacon, there were present at this hastily called conference W. J. Hartman, Julius C. Kirchner, George G. Renneker, George Seton Thompson, Charles E. Wells, George E. Wray, Editor McQuilkin, of "The Inland Printer," and John J. Miller, vice-president of the Chicago Ben Franklin Club.

THE I. T. U. CONVENTION.



PART from the large attendance at so distant a point from the printing centers, there were several unique features in connection with the recent convention of the International Typographical Union at San Francisco.

One of these was the entertainment of the International officers and headquarters' staff by the San Francisco Publishers' Association at Santa Cruz, California, for two whole days before the convention opened. The party was taken in autos from the hotel on Thursday morning and returned on Friday evening. Part of the entertainment was a visit to the Big Tree grove in the Santa Cruz mountains, referred to in the brief report which time and space restricted us to last month. The publishers had made arrangements with the owners to dedicate one of the giant redwood trees to President Lynch, in keeping with a custom in that forest, where trees are named for famous warriors, statesmen and others. The tree, which will bear the big president's name on a metal plate, suitably inscribed, is three hundred feet high and stands near the famous "cathedral spires."

WELCOMED BY PRESIDENTS OF EMPLOYERS' ASSOCIATIONS.

Another unusual feature was the speeches of welcome by Labor Mayor McCarthy; Mr. Hornick, president of the San Francisco Publishers' Association; Charles A. Murdock, of the Employing Printers' Association; while Mayor Clayton, of St. Joseph, Missouri, sent as a "sub." Senator Duncan, of Missouri. Mr. Hornick referred to the typographical union as being "big, brainy and conservative," and declared that San Francisco was indebted to no organization more than the local branch for the part it played in the rehabilitation of the city after the great fire. Mr. Murdock also paid high tribute to the organization and said that unscrupulous competitors gave him a great deal more trouble than did printing-trade unions.

The humdrum of legislative work was seriously interfered with by the lavish entertainment provided. One day was spent in visiting Mount Tamalpais, where more than eleven hundred people were given a \$2.90 trip and provided with a meal. Another half-day was spent in visiting the near-by cities of Oakland, Alameda and Berkeley, where President Ide Wheeler, of the University of California, and the mayors of the three towns welcomed the visitors in the magnificent Greek Theater — a gift of William Randolph Hearst to his alma mater.

SPEECHES AND PRESENTATIONS.

Before accepting this invitation the delegates heard addresses from President Berry, of the Pressmen's Union; President Glockling, of the Bookbinders' Union; Mrs. Louise La Rue and Miss Maud Young, asking them to support the campaign for female suffrage, and Commissioner Kellogg, of the American Newspaper Publishers' Association. Mr. Kellogg spoke especially of the pending amendment to the agreement between his association and the union, and made a strong plea for an amendment that would provide for "free and unrestricted arbitration." After this there was another unique note, in which President Lynch and Messrs. Hays, Bramwood and Miller, who constituted the International Typographical Union eight-hour committee several years ago, were each presented with a handsomely printed and bound volume containing a minute of appreciation of the services rendered during that campaign. The gentlemen were lauded for their honesty and resourcefulness, special mention being made of the fact that they

had collected and disbursed more than \$4,000,000, concerning which there had never been a whisper intimating that any of the money had been dishonestly used. After accepting the handsome tokens in behalf of himself and his colleagues, Mr. Lynch took a hand in the presentation business by handing Vice-President Miller a gold, diamond-studded coat of arms emblematic of typography. It came from the German printers of New York as an appreciation of Mr. Miller's twenty-five years' service as secretary of the German branch of the International Typographical Union.

It was not until Thursday morning that the delegates began their legislative tourney, but once the mill began to grind, unlike that of the gods, it paid no attention to the speed limit. All through the proceedings there were constant expressions of hostility toward President Lynch and his policies, but when the votes were counted the administration was found to be victorious in every instance.

A PROSPEROUS LOOKING TREASURY.

The appropriate committee reported it found the year's receipts to be \$561,177, the expenditures \$422,112, with a balance in the treasury on May 21 last of \$498,112, while \$355,503 was in treasuries of local unions. The average paid-up membership was 52,000 (with a total of 57,000 enrolled), and of these only 189 were involved in strikes or lockouts during the year.

COURSE TO BE AMENDED.

On technical education the union approved a report which said that while there was some truth in the belief that there was little money in being a good workman, yet it believed that when the expert class grew more numerous work would be found for the men and a way discovered for securing increased compensation. The Commission on Supplemental Education was instructed to devise lessons "covering grammar, spelling and punctuation," and allow students to choose between them and other lessons. The commission was given power to exercise its good judgment in allowing buyers of printing to enroll as students of the I. T. U. Course, enrollment in which is now restricted to compositors. In this connection, The Inland Printer Company was thanked for its "splendid craft spirit in coöperating with us in advancing trade education."

POSTAL RATES AND ARBITRATION.

The convention went on record as opposing any increase in second-class postal rates, and approved the action of President Lynch and the executive council in coöoperating with publishers and employing printers in opposing shipment of periodicals by freight and other efforts of the Postal Department to hamper the issuance of second-class matter.

In expressing approval of the results of the old agreement with the publishers and the hope that the new arrangement would be productive of a still greater degree of amity between employers and employees, he said: "The strike and boycott never promoted organization and but rarely were a benefit to either of the parties involved." On this committee's recommendation the convention endorsed the proposed arbitration agreement, and the committee assured the delegates that "it is far in advance of any method ever attempted by any other labor organization." Several attempts were made to amend this document, but President Lynch took the floor in advocacy of the widest possible application of the principles of conciliation and mediation, and made a magnificent defense of a policy that had eliminated strikes. It is understood that the American

Newspaper Publishers' Association will approve the agreement.

GRADUATED DEATH BENEFITS.

The perennial mortuary benefit was discussed and the membership will be asked to increase the dues by levying an assessment of one-half of one per cent of the earnings of members for a graduated burial benefit, which will be scaled as follows:

- For membership of one year or less, \$75.
- For a continuous membership of two years, \$125.
- For a continuous membership of three years, \$175.
- For a continuous membership of four years, \$275.
- For a continuous membership of five years, \$400.

ANOTHER EFFORT TO RAISE SALARIES.

The salaries of the principal officers of the International Union — president and secretary-treasurer — are now \$2,400 a year. Repeated efforts have been made to increase this amount, but without success. The San Francisco convention made another essay in that direction, asking the membership to approve a proposition to make the salaries \$3,500 a year, and every delegate pledged himself to act as a committee of one to promote the proposition among the members.

Cleveland was selected for the next meeting, and San Francisco gave notice that it wanted the convention again in 1915.

After distributing seventeen gold watches and innumerable charms, etc., to the members of the entertainment committee, and thanking the speakers, the delegates dispersed with the slogan "Sixty thousand members in 1912!"

CONVENTION OF INTERNATIONAL PHOTOENGRAVERS' UNION.

We regret very much that space limitations prevent our giving an extended report of the proceedings of this active and interesting organization.

It held its twelfth annual convention at Detroit the week of September 5 to 9, and President Matthew Woll reported that since its birth in 1902 the local unions had increased from 29 to 61, and the membership had risen from 2,090 in 1904 to 3,865, not including about 100 who were behind in their dues. He reported continued amicable relations with employers who had previously been friendly and that a number of those who formerly took a hostile attitude toward the organization had revised their opinions and now maintained cordial relations with the union.

Notwithstanding this, the youthful organization seems to have had a fighting time, for out of the total receipts of \$62,691, more than \$20,000 was expended in strike benefits, but \$17,000 of that was spent during the first few months of the fiscal year — August, September, and October, 1910. This large expenditure was probably due to expensive strikes in Boston and other New England cities.

Mr. Woll pays some attention to cost systems, as it appears members have felt that the cost agitation might have some effect upon their condition. He discusses the proposition dispassionately, saying that, as producers of photoengraving, the journeymen are deeply interested, at least indirectly, in the question of the selling price of their product, and opined that if the present agitation "will teach our employers that any demand for an increase of earnings or better working conditions is not necessarily an attack upon profits, but they can protect themselves by placing the burden on the ultimate consumer, where it rightfully belongs, then the cost system merits our approval." He gives some figures on cost production from an actual

operation of "Denhamethods" and says, admitting the fears of some of his fellows for argument's sake, that "it is well worth giving the question of cost-of-production system a fair trial and proper consideration," for by an intelligent conception of it the journeyman will be better able to cope with whatever may arise.

Considerable attention is given to postal regulations concerning second-class matter, and delegates at the convention were furnished a copy of Mr. Woll's brief and argument before the commission which is now investigating that subject. In passing it may be mentioned that a large publishing house was so impressed with Mr. Woll's argument that it printed several thousand copies for free distribution.

The president expressed surprise that technical-education propositions are approved by comparatively small majorities, and argued that the work be continued with spirit, for through the education department "we hope to inculcate a desire for thought and reflection, and interest the employers in offering our members opportunities for greater development." In this connection the International Printing Pressmen's Union offered to provide the photoengravers with sufficient space in its school building without cost, but the convention thought it better to proceed on the original plans, and develop a system of instruction, suitable for photoengravers.

Though the number of beneficiaries of the tuberculosis department has increased from six in 1909 to twenty-seven in 1911, there has been a decrease in deaths from tuberculosis, and it is thought the union's activity has had something to do with this.

The receipts of this organization in 1903 were \$3,982.52; in 1911 they were the handsome sum of \$62,691.25, and there was in the bank at the end of the fiscal year \$25,757.

The convention was composed of forty-three delegates, who were in session five days, and, among many other things, selected Denver as the meeting place in 1912, and reelected old officers unanimously, which is an unusual performance for a graphic-arts union. Those thus vindicated are as follows:

President — Matthew Woll, of Chicago, Illinois.

First Vice-President — John W. Hogan, of San Francisco, California.

Second Vice-President — E. J. Shumaker, of Pittsburg, Pennsylvania.

Third Vice-President — Peter J. Brady, New York city.

Secretary-Treasurer — Louis A. Schwarz, of Philadelphia, Pennsylvania.

THE THINGS WHICH UNITE US.

Some of us do believe that, when all is said and done, the things which unite us are greater than the things which divide. To me that is the fundamental truth; that is the greatest thing in printerdom. I can not doubt that in dark days, which seem to be imminent before the craft, days of a kind to test the stoutness of men's hearts, we shall see the emergence of a larger order of mind, we shall see some men at least, loyal and not simply to a section of the craft but to the whole body of working printerdom; sincerely solicitous for its general and particular well-being. The pettiness, the blindness, the mutual indifference of the last two years will not forever stand for the best that our great craft can offer. Toward such better things each one can do his part. "In this world," said Lord Bacon, "only God and the angels may be spectators." We must all share in the sowing; and hope to share in the reaping.—*Frank Colebrook, in British and Colonial Printer and Stationer.*

Newspaper Work

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate-cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbe, 4727 Malden street, Chicago. If criticism is desired, a specific request must be made by letter or postal card.

Ad.-setting Contest No. 32.

When the copy for this department was prepared THE INLAND PRINTER'S Ad.-setting Contest No. 32 was drawing to a close, and the indications were that there would be close to one hundred specimens submitted. The closing date was September 15 and immediately thereafter the specimens were to be made up into sets and sent to the contestants. If any compositor who submitted an ad. in the contest has failed to receive his set of specimens when he reads this he should write at once. As soon as the decisions of the judges and the contestants are received, the photographs and biographical sketches of the successful compositors will be secured and the result published in the earliest possible issue.

Using Inland Printer Ad. Criticisms.

Occasionally some wide-awake publisher makes use of the comments in this department of THE INLAND PRINTER to help get the attention of prospective advertisers. In the August issue reference was made to several ads. in the Modesto (Cal.) *Herald*, one of which was reproduced. It

idea, as a prospective advertiser might be induced to call up the paper on the telephone at once, while if he had to go to the trouble of writing a letter, or even looking up the telephone number, you take great chances of his doing neither, and you would never know he was a live prospect. A square border, with the matter at the bottom run clear across, would have been better, as the reproduction would have stood out more prominently.

Arguments for Advertising.

It is a good plan always to have something in your paper which will keep prominently before advertisers and nonadvertisers the importance of letting the public know



Little Boy Blue, come blow your horn;
If you don't it won't be blown.
The people won't flock
To buy your stock
If you never make it known.

So, Little Boy Blue, come blow your horn;
It's the proper business caper,
And the very best way
To make it pay
Is to blow it through this paper.

Valley Springs (S. D.) *Vidette*.

what they have to sell. The great majority of prospective advertisers in a small city or town are subscribers to the local papers, and the opportunity to impress upon them the importance and value of advertising should not be lost. The Valley Springs (S. D.) *Vidette* is making use of a series of illustrated ads. for this purpose, one of which is reproduced. While the use of poetry is not always advisable, an occasional lapse into rhyme does no harm, particularly when it emphasizes the argument, as this one did:

The people won't flock
To buy your stock
If you never make it known.

Keep these thoughts before your advertisers and then follow them up with systematic personal solicitation. Call their attention to the particular argument which you made in your last issue — it will help to emphasize your appeal.

was a full-page ad., much reduced but showing the relative sizes of display, and the *Herald* sent for the reproduction and used it in an ad. in its own columns to demonstrate that *Herald* ads. are set right. The ad. is reproduced here-with. The use of the display lines at the bottom was a good

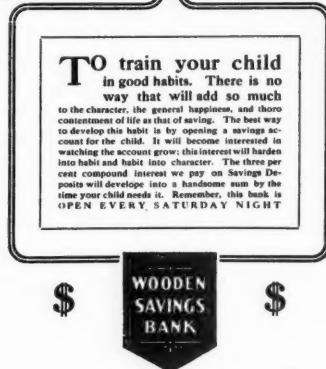
"Maternal" or "Material"—Which Did He Mean?

In the editorial "reason" for the publication of a "Progress Edition" of an eastern paper recently, the editor laid great stress on the big special number being

J. M. Beck, editor of the Centerville (Iowa) *Iowegian*, and set by Irvin Baldwin. No. 1 shows a double-panel arrangement with the illustration worked in nicely at the top of the inner panel. The display in this is all of one series,



No. 1.

Start Young

No. 2.



No. 3.

issued to draw particular attention to the "great maternal growth" of the town. Should it have been "material"? Was it an error of the "intelligent compositor," or did the editor really mean to write it that way?

Novel Banquet Given to Newsboys.

Something unusual in a newsboys' dinner was given by the Grand Rapids (Mich.) *News* on a recent Saturday evening to its city boys. The novel feature of the affair was that the force of waiters consisted of the publisher, managing editor, business manager, assistant circulation manager, advertising manager, city editor, state and telegraph editors. The *News* has several hundred route boys and the next dinner will be given to them.

New Home for the Franklin (Pa.) Evening News.

On the evening of August 15 the Franklin (Pa.) *Evening News* held a reception in its new building, occupied for the first time a few days previous. It was expected that about five hundred people would accept the general invitation to inspect the building, but fully three times this number were present. The building is a very handsome structure of stone and brick, occupying a prominent corner in Franklin, is elegantly furnished and well adapted in every particular to the present and future needs of the *News* and the *Venango Citizen-Press*, which is the weekly edition. On the day before the reception the *News* published a "New Home Section" of four pages, printed on heavy india tint supercalendered stock, showing nicely printed half-tones of the exterior and interior of the building, which is occupied exclusively by these papers.

Good Ad. Display.

More than a hundred ads. were received this month for criticism, and, of course, it is possible to reproduce only a very few of them. I wish space would permit showing them all, as there are so many really good examples of various styles of display that would prove a profitable study for the readers of this department. There were two exceptionally good ads. of unusual arrangement submitted by

and the balance and contrast is excellent. Possibly it would have been better if the two lines, "The Place to Get a Square Deal," had been set one size smaller. The other of

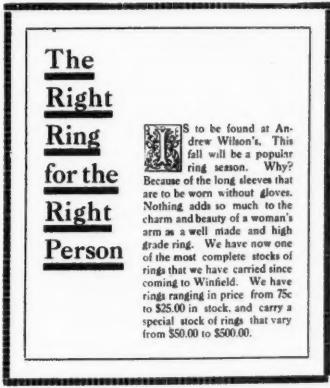


No. 4.

Mr. Baldwin's ads. (No. 2) is a rather unusual bank ad. The balance is not good; if the outer panel had been brought further down and the dollar signs put inside, it

would have been better. Three full-page ads. were submitted by E. Sampson, president of the Lawrence-Sampson Advertising Company, of Denver. These ads. are not so remarkable for their display as for their combination of illustrations and text. One is shown (No. 3). The two-tone illustration, produced with a combination of line drawing, half-tone and Ben Day tint, is very effective. The Winfield (Kan.) *Free Press* sends a large package of ads., most of which show excellent taste. The compositor who

that Mr. Starr must spend very little time in studying his layouts, but must be able to "cast up" his copy instantly and tell at a glance just how the finished ad. will look. He says, "Any success I have attained has been entirely due to THE INLAND PRINTER and the I. T. U. Course instructors." Another compositor, who has sent some good ads. before, is Alfred Steinman, of the Modesto (Cal.) *Herald*. He also says, "I attribute my success to the fact that I am a constant reader of THE INLAND PRINTER." Among the ads. he submitted this month is a full page for Schafer (No. 7). Mr. Steinman states that the advertiser had three separate sales to announce and wanted each sale featured. The reproduction shows how nicely this was accomplished.



No. 5.

set these is to be commended for his careful selection of appropriate borders. Nos. 4 and 5 are good examples from this package. The border used on the Atkinson ad. fits in nicely with the illustration and with the character of the ad. The display is also well chosen. Another large package comes from Frank D. Starr, of the Riverside (Cal.) *Press*. Mr. Starr has submitted samples of his work on



No. 6.

several occasions, and it is always a pleasure to look them over, as they show what can be accomplished in the rush of daily newspaper work. He gives the time required to set many of his ads. No. 6, which in the original was a full page (seven columns), was set in two and a quarter hours from the laying of the border to the pulling of the first proof, the eight and twelve point roman having been set in advance on the machine. A number of the other full pages and double pages show equally rapid work, and indicate

Publisher Offers Prize in Spelling-match.

John Redmond, publisher of the Burlington (Kan.) *Republican*, has hit upon an interesting plan that is sure to keep his paper in the minds of every one in the entire county for the full school year. He has offered a prize of \$25 for the best speller in the county, and this is augmented by a further prize of \$15 offered by the Coffey



County Teachers' Association. Spelling-matches will be held in each school during the year, and the best four spellers from each will meet in a big match at the close of the term. There are twenty-five townships in the county, so that there will be an even hundred competitors in the final match.

Special Numbers.

One of the most notable special issues this month is that of the *Geauga County Record*, Chardon, Ohio—its "Twenty-fifth Anniversary Number." Whenever a paper reaches its twenty-fifth year it is entitled to make a "big noise," and the *Record* was justified in publishing this twenty-four page number, filled with interesting historical matter and fully illustrated. The advertising pages were not neglected either, there being many full-page and half-page ads., not to mention a hundred or more smaller ones, from local establishments which would not have advertised under any other circumstances. The *Record* is really not twenty-five years old until December, but it made a wise move in celebrating the event several months in advance rather than have it interfere with its regular holiday business. Another big special issue was the "Achievement and Progress Number" of the Haverhill (Mass.) *Sunday Record*. This is one of the best titles for appealing to local pride and for securing suitable editorial matter. Such a

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number is always read with interest and advertisers will realize this and will patronize it liberally. It also affords an excellent opportunity for business "write-ups." The *Record's* special number consisted of thirty-two pages, the largest paper ever printed in Haverhill. It was a very prosperous appearing number, and was well arranged and printed. The Devils Lake (N. D.) *Journal* published a "Fall Trade Edition" early in September that had a most prosperous appearance. It consisted of twenty-two pages, with an unusual amount of local advertising. The ads. were nicely displayed and the issue was a decided credit to the publisher, J. H. Bloom.

Post-card Showers for Correspondents.

Publishers often go to considerable trouble and expense to keep their force of correspondents interested, and a novel way has been hit upon by the *Miami Union*, of Troy, Ohio. In a special department, headed "Correspondents' Corner," are published items of a more or less personal nature from the contributors. In recent issues there are many items like the following: "My birthday will be the sixth of July, and would be glad to get cards from all who wish to send, both correspondents and *Miami Union* readers. My address is Miss Lucy Hance, R. D. 1, Ludlow Falls, Ohio." Another correspondent acknowledges the receipt of 135 cards, indicating that not only the correspondents but the readers take an interest in the department. The *Union* has so many correspondents that birthdays are frequent occurrences, and almost every issue contains one or more items of this kind. Sometimes a post-card "shower" is suggested for some "shut in," and the acknowledgments of these show great appreciation.

Dry, Wet, and Then Wet and Dry Together.

Following the recent election in Maine, to decide whether the prohibition clause should remain in the constitution, the daily papers reported each day for several days that the information which they had given the day before was wrong. One day they reported that the "wets" had won, the next that the "drys" were ahead, the next that a later count showed the "wets" again in the lead, and so on. A leading weekly paper in one of Missouri's most enterprising small cities had it summed up as follows:

MAINE TO BECOME "WET" IS LAST OFFICIAL WORD.

The election on the prohibition question in Maine Monday was so close that for a time both sides claimed victory, but it was officially announced yesterday that the "drys" had won by a very small margin.

It is supposed that the editor took this means of making sure he had it right. But this explanation may not be correct, for it is possible that one of the daily lightning-change dispatches reached him after he had written the story and before he prepared the heading.

Pope Honors Editor.

The veteran Pueblo editor, Capt. J. J. Lambert, for thirty-five years publisher of the Pueblo *Chieftain*, has had conferred upon him the cross of the Order of Saint Gregory by Pope Pius X. Captain Lambert was knighted at a unique service held in Pueblo by the bishop of the diocese, Rt. Rev. N. C. Matz, D. D., of Denver, who was delegated by the Pope to confer the honor. This is the first time in the history of the Catholic Church in Colorado that one of its members has been thus honored. The service was held at the Sacred Heart Orphanage, a gift of Captain Lambert.

The honored editor has had a remarkable career. Born in Ireland in 1837, he came to this country when only fourteen years old. Shortly after, his father died, leaving Mrs.

Lambert almost penniless, with a family of five children. John was the oldest and supported his mother at this early age. He learned the printer's trade, after which he served in the Civil War and fought Indians in Colorado. In 1870 he bought the Pueblo *Chieftain*, which he conducted until 1903.

How to Afford the Home Paper.

Eric Morrell, editor of the Oakland (Neb.) *Independent*, gives some good advice to those who say they can not afford to take the home paper. He says: "Too poor to take a home paper? Well, that is a distressful condition. Buy a hen, feed her crumbs and waste from the kitchen and she will lay eggs to pay for a year's subscription; then work her up into pot-pie and she will pay first cost; so the paper will be clear profit. Repeat this process year after year; meanwhile learn wisdom and cease to be poor."

Newspaper Criticisms.

The following papers were received, together with requests for criticism, and brief suggestions are made for their improvement:

Red Wing (Minn.) Republican.—Aside from an occasional unevenness in color in the presswork, there is nothing about the *Republican* to criticize. It is a daily paper, full of news, with a good showing of well-displayed ads.

Wilkinsburg (Pa.) Booster.—The reading columns of your paper demonstrate conclusively that the *Booster* is well named. The ad. of the Interurban Company, upon which you particularly wish an opinion, is well-balanced and correctly displayed.

Oakland (Neb.) Independent.—Possibly you are mixing advertising and reading matter a little more than is absolutely necessary, but in any event this should be avoided whenever you can do so without violating contracts; but, best of all, avoid making the contracts. The running of paid items in the local news columns is an old custom which many publishers have dropped. Your ad. display is being handled nicely.

Miami Union, Troy, Ohio.—Your paper shows another good arrangement of a six-column first page, and it is reproduced; the three double-column heads and the two single-column heads are so placed as to make the page



exceptionally well balanced. The *Union* deserves credit for its large amount of news, particularly the many letters from correspondents which appear regularly. Ad. display, make-up and presswork are all good.

Reeves County Record, Pecos, Texas.—The second part of your display heads would look much better if set in lower-case; more than two lines of caps, particularly if a condensed letter is used, are not advisable. Four-point rule is plenty heavy enough for the border of ads. of two columns or less in width. Your paper deserves praise for its news features and the attractive way in which they are presented; in fact, the editorial work, make-up, ad. display and presswork are all commendable. Probably you

have no jurisdiction over the wording or the illustrations used in the ads. of local merchants, but the bold heading in the half-page ad. of the W. T. Read Mercantile Company, "Need a Hat? See Our New Styles Just in To-day," did not fit in well with the six shoe cuts, which were the only illustrations.

Kennewick (Wash.) Courier.—One would find it difficult to discover defects in the *Courier*, as all mechanical and news features are apparently given most careful attention. The arrangement of the first page of the issue of August 11, which is shown herewith, is the best of the three you sent; the running of the panels at the tops of the second and fifth columns avoids

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having all headings in a row, even where there is a slight difference in the size of type. Readers will notice that the panel in the lower corner is not an advertisement, but a sincere expression of grief over the loss of a ball game by the home club.

Malheur Enterprise, Vale, Oregon.—That double-page ad. of the Malheur Clothing Company was a dandy, well balanced and nicely displayed throughout. You are to be congratulated on making such a fine showing of news, but the display-head work on the first page is slightly overdone.

Wenatchee (Wash.) World.—So many of your ads. are in heavy black borders that your paper has the appearance of being in mourning; it would be better to use two, three or four point rules on all ads. of two columns or less. You are getting out a very newsy paper, and it has every appearance of prosperity.

Modesto (Cal.) Herald.—What your paper needs most is better presswork; many of the border rules, and in some cases the column rules, do not show up. A little more impression and possibly a little better quality of ink is needed. News features and ad. display are both good, but they lose their effectiveness through indifferent presswork.

Sunday Times, Perth, Western Australia.—Since the *Times* was criticized last April upon the character of its half-tones and its presswork, there has been a marked improvement. In writing for further criticism, the manager says: "Since receiving THE INLAND PRINTER we have attempted to improve on our blocks [half-tones] and are again sending you three copies of the paper for further comment. We shall be pleased to receive any suggestions you may make for the further improvement of our paper, as our aim has always been to try and excel." That is the right spirit; adopt the suggestions and come back for more. The presswork and engravings are so much better than previous issues that I am almost inclined to think that the first ones were "spoiled copies." There is still a slur on some of the pages. If the forms are stereotyped this may be due to poor matrices.

PRINTERS' BASEBALL TOURNAMENT.

The fourth annual tournament of the Union Printers' National Baseball League was held in St. Louis the week of August 27 to September 2. Following was the program:

Sunday, August 27.—Receiving of visitors by members of Typo-Athletic Association and Typographical Union No. 8. Open house at Printing Trades Club.

Monday, August 28.—9 A.M., parade of league and rooters; 10 A.M., visit to Anheuser-Busch brewery. After

luncheon and refreshments at brewery, special cars carried the party to the National League Baseball Park; 3 P.M., ball game, Cincinnati vs. Pittsburgh; 8 to 11 P.M., reception in Southern hotel ballroom.

Tuesday, August 29.—10 A.M. to 12 noon, automobile sightseeing trip; 1 P.M., ball game, Indianapolis vs. New York; 3 P.M., ball game, Boston vs. St. Louis; 8 P.M., outing at Forest Park Highlands.

Wednesday, August 30.—10 A.M. to 12 noon, automobile sightseeing trip; 1 P.M., ball game, Philadelphia vs. Chicago; 3 P.M., Washington vs. Denver; 8 P.M., moonlight excursion on the Mississippi.

Thursday, August 31.—10 A.M. to 12 noon, automobile sightseeing trip; 1 P.M., ball game, St. Louis vs. Chicago; 3 P.M., ball game, Denver vs. Cincinnati; 8 P.M. to 1 A.M., reception by National Commission at Union Club hall; lunch and refreshments.

Friday, September 1.—10 A.M. to 12 noon, automobile sightseeing trip; 3 P.M., ball game, Chicago vs. New York; 8 P.M., stag by Printing Trades Club at Business Men's Gymnasium; lunch and refreshments.

Saturday, September 2.—1 P.M., field-day events, as follows: Fifty-yard dash, long-distance throw of baseball, thirty-yard dash for fat men, one-hundred-yard dash, circling the bases, ladies' egg race, ladies' potato race; 3 P.M., ball game, Chicago vs. Cincinnati; 8 P.M., reception given by Typo-Athletic Association at Union Club hall; presentation of trophy and field-day prizes.

The competition on the ball field was keen and all the games were interesting. The best exhibition was put up by Chicago and Philadelphia. This game required an extra inning to decide the winner, Chicago winning in the tenth by a score of 2 to 1. The games in this tournament are elimination contests, a club losing a game dropping out. On Monday Cincinnati defeated Pittsburgh, on Tuesday New York put Indianapolis out of the running, and St. Louis made Boston take the count; on Wednesday Philadelphia was vanquished by Chicago, and Denver put Washington on the side lines. On Thursday St. Louis for the fourth consecutive year succumbed to the Windy City aggregation, and Cincinnati put a quietus to Denver's championship aspirations; on Friday New York's hopes went glimmering on a succession of bunched hits by Chicago, and this left Cincinnati and Chicago to battle for the trophy on Saturday. This game after the fifth inning was rather one-sided, and Chicago won the game and trophy by the score of 22 to 8.

The proverbial hospitality of the members of No. 8 was put to the test, and they simply outdid themselves. Every number on the program was an enjoyable one. President Lynch arrived Monday night, and on Tuesday took in the automobile trip and the ball games.

The local ladies' committee entertained the women visitors on a grand scale, much praise being heard on all sides for the successful manner in which the St. Louis women conducted their part of the program.

Boston was voted the 1912 tournament.

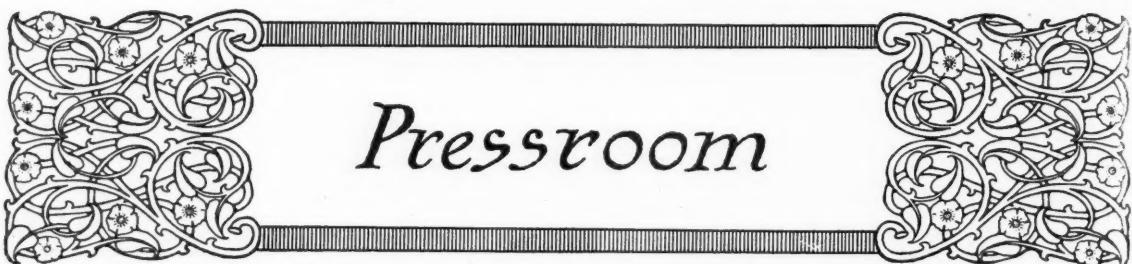
The following are the officers and commissioners for the ensuing year:

President — H. B. Wood, New York.

Vice-President — Joseph I. Fairclough, Boston.

Secretary-Treasurer — John M. McGowan, Chicago.

Commissioners — Denver, R. M. Fischer; St. Louis, Ed. Springmeyer; Indianapolis, Charles O. Fisher; Cincinnati, John Dugan; Chicago, Joseph P. Oschger; Pittsburgh, L. Thomas; Washington, Frank L. Lerch; Philadelphia, L. Wilmer Evans; New York, L. Sweeney; Boston, James Fairclough.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Prussian Blue.

(958.) One of the most highly valued pigments known to inkmakers is prussian blue. It was discovered in 1706 by a Berlin colormaker named Diesbach.

Printing Through a Frisket.

(963.) "Can you tell me of any process of printing by which a part of a cut or design may be produced on an ordinary platen press? I want a plan where part of a plate or cut can be printed without doing harm to it."

Answer.—Work of this kind may be done by using a frisket attached to the clamps of a platen press. First procure an impression on stout paper—kraft or manila will answer the purpose—for the frisket. An impression on four-ply cardboard should now be taken. Cut out all that should not appear on the card and chamfer the edge slightly. Paste the card so prepared beneath the tympan. When the form is made ready and the guides are set, the frisket is glued to the clamps, which should be firmly secured in their proper places. Pull an impression and place a sheet of pressboard or other thick cardboard over the tympan and press the clamps flat on this. Then with a sharp knife cut out the desired part of the form, and the frisket is made.

Oiled Muslin for Tympan Cloth.

(961.) "We have been using ordinary cotton on our presses for tympan sheets and we understand that there is a special kind of tympan sheet which is made especially for this work, it being treated in some way with wax or some sort of compound to make it lasting. We are unable to locate the makers of this and we do not find it advertised in your magazine. Do you happen to know where we can buy this?"

Answer.—The New England Fiber Blanket Company, Worcester, Massachusetts, carries an oiled muslin tympan cloth that is said to answer the purpose to which you refer. It is a practice of many newspaper web pressmen to have the muslin changed daily where it covers the felt that receives the offset from the first side. The muslin is a special grade suited for the purpose. This applies to papers running big editions, for in such cases quite a quantity of ink is absorbed by the fabric. It is said that this ink-saturated muslin is in demand by makers of buffer-wheels for metal polishing. The carbon retained by the fibers is the active agent in this work.

Press Needs Overhauling.

(959.) A Western pressman writes: "I am writing you in regard to a six-column newspaper press that I am having considerable trouble with. We print nothing but a newspaper on the press, making 42,000 impressions a week, running at a speed of 1,740 an hour. I am having trouble with the register rack, the teeth always breaking on the

rack bolted to the bed. Just as the cylinder takes the form, and as the segment rack, bolted on to the cylinder, takes the bed rack, there is a very hard knock and jar. This rack attached to the cylinder sometimes strikes on the teeth of the bed rack, causing them to break out. I have had several machinists to work on this press, but they can not overcome this knock and jar. It is the only press that I have had any trouble with that I could not adjust. I am calling upon you for any suggestions that you may offer."

Answer.—The press evidently needs the attention of a printing-press machinist. A local machinist may be able to make or repair a broken part of a press, but lacks the necessary experience to put the machine in running order. The knocking or vibration to which you refer is doubtless due to the need of proper setting of the register rack. Possibly it may be due to great wear on the star-wheel and bed-driving rack. If this be the case, you should remove the register rack and run the press without it. Test the play by placing the bed on its back stroke about midway under the cylinder; take hold of the bed and move it back and forth; there should be but little play. However, this test is not conclusive; an examination of the star-wheel and driving rack will show the state they are in. If you remove the short registering rack you may tighten the screws in the bed gibs that will be found on both sides and both ends of the bed alongside of the bed tracks. As newspaper work only is done, no very exact register is required, so the removal of the rack will work no harm. The service of a competent press machinist should be secured so that the press may be put in running order. Note the advertising columns of this magazine for press machinists.

Guides Causing Imperfect Register.

(960.) A pressman writes: "I have in many instances found help in reading THE INLAND PRINTER, but I have one problem that I can not readily solve. I have a pony press that will not register on account of the guides knocking the sheets away from them as they rise. Could you please help me through your pressroom columns to remedy this fault?"

Answer.—If the guide plate forms an obtuse angle with the rod it is attached to, it may push the sheet away, because the projections that are below the guide rest are made to describe an arc that moves inside the line occupied by the edge of the sheet. If this be the case, these plates should be bent away from the sheet. This operation should form an acute angle for the plate with the rod to which it is attached. The arc described by its projections will not then pass the line occupied by the edge of the sheet. This condition, however, is rare. A probable condition lies in the serrated edge of the guide where the sheet has contact. This edge is abraded by the sheets, and, being grooved, slightly lifts the sheet as it rises. Rub the guide at this

point with an oil stone to make it smooth. Another trouble which our correspondent may have overlooked is the possibility of the grippers driving back the sheet. Turn the machine slowly until the grippers close on the sheet and observe how high the guides have risen when the grippers touch the sheet. The guides should barely have a clearance when the grippers have closed on the sheet. At this time note if the sheet has changed its position and in what manner. Repeat the operation a number of times. Take note also of the guide rests; when the guides come to position on the rests they should not depress them, and when the guides rise the rests should remain normal. If the guides rise too soon, leaving the sheet unsupported, the adjustment should be changed in the cam so as to give the clearance required. This condition must be determined with certainty before an alteration of the adjustment is made.

Wrinkling of a Sheet.

(962.) Submits a paint label 9 by 16 inches, printed on medium weight S. & S. C. stock, two up. The form printed is the red part of a two-color job. There are but eighteen points for gripper hold, and, as the border is over two picas and has some solids and white in the middle, it is scarcely sufficient. The wrinkling appears on the back edge and is the result of a working out, or a buckling of the stock on the gripper edge. Our correspondent says: "After watching the pressman trying to get the wrinkle out of this sheet and not succeeding, I thought I would send it to you and ask your opinion as to what might be the cause. It was printed on a pony press."

Answer.—As the methods employed by the pressman are not mentioned, we are unable to tell what he left undone. Therefore, we describe several causes for wrinkling on rule or border enclosed forms: (1) The stock may be wavy on the edges. (2) The guide rest may be too high above the tympan, whereby a curve is produced between the grippers; this causes a wrinkle, which in working out to the back end of the sheet, and having no white space to work through, is printed on, making a break in the border where it finally folds and is printed on. (3) The stock may not have close enough contact with the tympan; the bagginess thus produced causes wrinkles to appear on the back edge of sheet. (4) The plate may have a yielding block which will produce such wrinkles. (5) A baggy top-sheet, or heavy patches in make-ready. (6) The crowding of the sheet to the lower guides. We suggest that the press be turned slowly, so that the grippers will take a sheet from the guides. Observe if the sheet buckles. If it does, the cause will be evident from such examination and may be corrected. If the stock appears wavy on one edge it should be turned about. If buckling occurs when the machine runs fast and does not when run slowly, it may be the result of the violent snapping of the grippers on the sheet, causing the air as it is expelled to wrinkle the sheet. Run it slower. We believe a close study of the trouble should reveal the cause. It can only be conjectured by us.

Printing on Felt.

(964.) "Will you kindly inform me as to the kind of ink that is used to print on felt? The kind to which I refer is used to print pennants and has a very rough appearance when finished."

Answer.—Felt pennants, now so extensively used in advertising, are produced by at least three distinct methods. The most artistic and highest priced are produced under a patented process by the Reproduction Company of New York. This kind of a pennant has a rather rough

finish; it shows a coarse-screen effect, as from a half-tone. By another method wherein a stencil is used, many pleasing designs are executed in pennants. These have a relief effect quite like that produced by stencil-cut letters when sewn or pasted on the pennants. The stencil is placed on the pennant and a pigmented compound is painted over the open spaces with a brush; the stencil is removed and the pennant is hung up to dry; this takes about twelve hours. In some instances flock is strewn over the freshly coated surface and allowed to set for a time, when the pennant is subjected to pressure to firmly affix the flock to the pigment or adhesive, as the case may be. This method is somewhat slow, but the finished pennant is quite attractive. The flock remains attached to the pigment. The common method of printing on felt is quite well known to most all novelty printers, and is subject to many modifications. The ink-makers have kept pace with the demands and are making special "felt" inks. These inks may be obtained in black and colors. The printing of the pennants, whether on platens or on cylinders, requires care in the handling of the finished product. This is due to the quantity and nature of the ink used, which will cause smutting of the fabric if the work is arranged in large piles. To smut-sheet would be troublesome, as the fresh ink readily adheres on contact. Designs cut in common pine or deal will yield excellent prints and are not difficult to make. They will last through a long run. The make-ready consists principally in giving plenty of squeeze in combination with a good supply of ink. The rollers should be firm, not soft. The cutting of the felt may be accomplished on a paper-cutter with little or no waste. The pennants may be printed two or more on, as the case may require, and fair register may be obtained. The printing of pennants and change-cloths for counter and showcases has developed into a specialty line, yet there are still opportunities for the small printer to pick up some of this trade.

Dull Effect in Relief Printing.

(965.) "Will you please tell me how to obtain the dull effect with the embossotype process? I have purchased the county right at this place. Do you consider it a permanent business?"

Answer.—The dull effect may be produced by substituting powdered asphaltum for the pulverized resin in the dusting process. It may be applied in the same manner as the resin. The effect will be black only. This method was referred to in this department about three years ago and was practiced by some printers in producing imitation steel-die work. The business should be profitable to printers, as the work produced is somewhat of an improvement on the ordinary class of printing, not because it is a close imitation of the more expensive steel-die work, for this line is in a class by itself. Mechanical relief printing, when carried on to its highest perfection, is a process that is capable of many striking adaptations, and in the hands of clever printers may be used to embellish printed matter of various kinds. During the month two lots of specimens of this class of work were received. One, from a Utah printer, shows menu covers printed on heavy antique stock. The ink used is a reddish brown, and when thrown in relief, it gives the effect of medium relief embossing. It, however, has an advantage over embossing, in that the back of the sheet is not marred by depressions so necessary where embossing is in evidence. These specimens, however, reveal one defect, if it can be called such: the design where it appears broad shows a flattened effect, though still in relief, and the surface appears slightly irregular as if the resin in melting formed slight depressions and elevations.

The fine lines, however, give a uniformly convex surface. This suggests the necessity of making a design that will carry lines that will give a surface proportionate to the amount of resin the ink will retain. This theory is borne out by the second lot of specimens received. This lot, which comes from an Illinois printer who states he is the inventor of the process, contains letter-heads printed in script, text and roman. In these samples the heavy elements in the script show nicely, but the hair-lines are ragged. This is true both in the text and roman and suggests the inadvisability of using type having very heavy or extremely light elements. Light gothics and open letters having a face no broader than the face of a two-point brass rule and no finer than a one-point rule are more suitable. As the beauty of the work consists in the uniformity of the convex surface, it would seem that the design should be made proportionate to the amount of solidified resin the line will hold without flattening. Another condition is noticeable, where too much resin is deposited on the inked lines: when fusion takes place the liquefied resin runs over and appears outside of the inked surface, giving a rather ragged appearance to the letters. This is an error of manipulation, and can be avoided. The most pleasing results are secured where the design is simple and display is avoided. Study the arrangement and style of faces used in steel-die work, as much of this work is worth imitating.

GUTENBERG AND HIS DESCENDANTS.

That Gutenberg was a typical printer will be seen from the following excerpts from an account of his life.

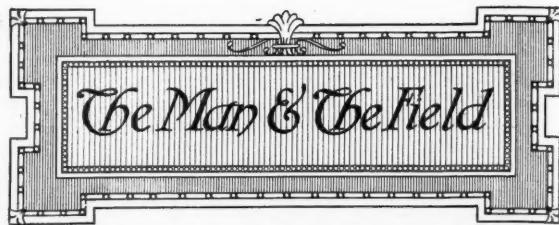
"Before 1425 he engaged in some experiments requiring money, when Andrew Dritzen became security for him. In January, 1441, he obtained 80 livres by mortgaging some house property. In 1442 he borrowed some money from Martin Brether. He returned to his native city, Mainz, where he borrowed 100 guilders. He obtained substantial aid from John Fust, who advanced 800 guilders to promote the work, taking a mortgage on all the printing materials to be purchased. Again Fust had to come forward with another 800 guilders to prevent a collapse. In 1455 Fust foreclosed the mortgage. Doctor Humery, of Mainz, assisted him with capital. On the death of Gutenberg the printing materials were claimed and taken by Doctor Humery."

Four hundred years later find most printers in just the same box as the illustrious founder of their art, but there are signs in the skies which indicate that, in a short while, printers will violate tradition and get to a point where debts will not worry or pay-rolls annoy.

How about it, brother printer: are you going to get a fair price now, or, like Gutenberg, wait 450 years for your product to sell at \$50,000 a volume? Not that we mean to charge the \$50,000 now, but suppose we try a dollar or two more on each job and see if that won't help to bring the \$50,000 while we are still alive.—*O. G. M., in Ben Franklin Witness.*

CEMENT PORCH IN ACTION.

During an electric storm that occurred Tuesday afternoon, C. L. Tompson, living three and a half miles south of here, received a severe shock and it was thought for a time serious. Mr. Thompson was sitting on a washing-machine at the northeast corner of his cement porch, it striking him on the right side of his head passing down his right side and glancing off.—*Pennville (Ind.) Journal.*



This department of service is designed to bring men of capacity in touch with opportunities which are seeking them and which they are seeking. There is no charge attached to the service whatever. It is entirely an editorial enterprise. Applicants for space in this department are requested to write fully and freely to the editor, giving such references as they may consider convenient. Their applications will be reduced to a formal anonymous statement of their desires and their experience, a reference number attached and published in "The Inland Printer." Their names will be furnished to inquirers. Similarly those who command opportunities which they are seeking men to fill will be accorded the same privilege under the same terms. The "get-together" movement has many phases. This is one which "The Inland Printer" has originated as especially desirable for the good of the trade.

Superintendent Wanted.

(156.) We have what is considered about as good an equipment as there is in Canada. Monotype. Our line of work is principally catalogues, fine booklets and general job-printing of the higher grade. Employ in the composing-room from thirty-five to forty men, all union. We desire a man with good executive ability who knows how to handle help. We are ready to pay him \$35 a week, which is about the highest wages paid a working foreman in Canada. To the right man we would not stick at that if he could prove his worth.

Composing-room Foreman and Monotype Expert.

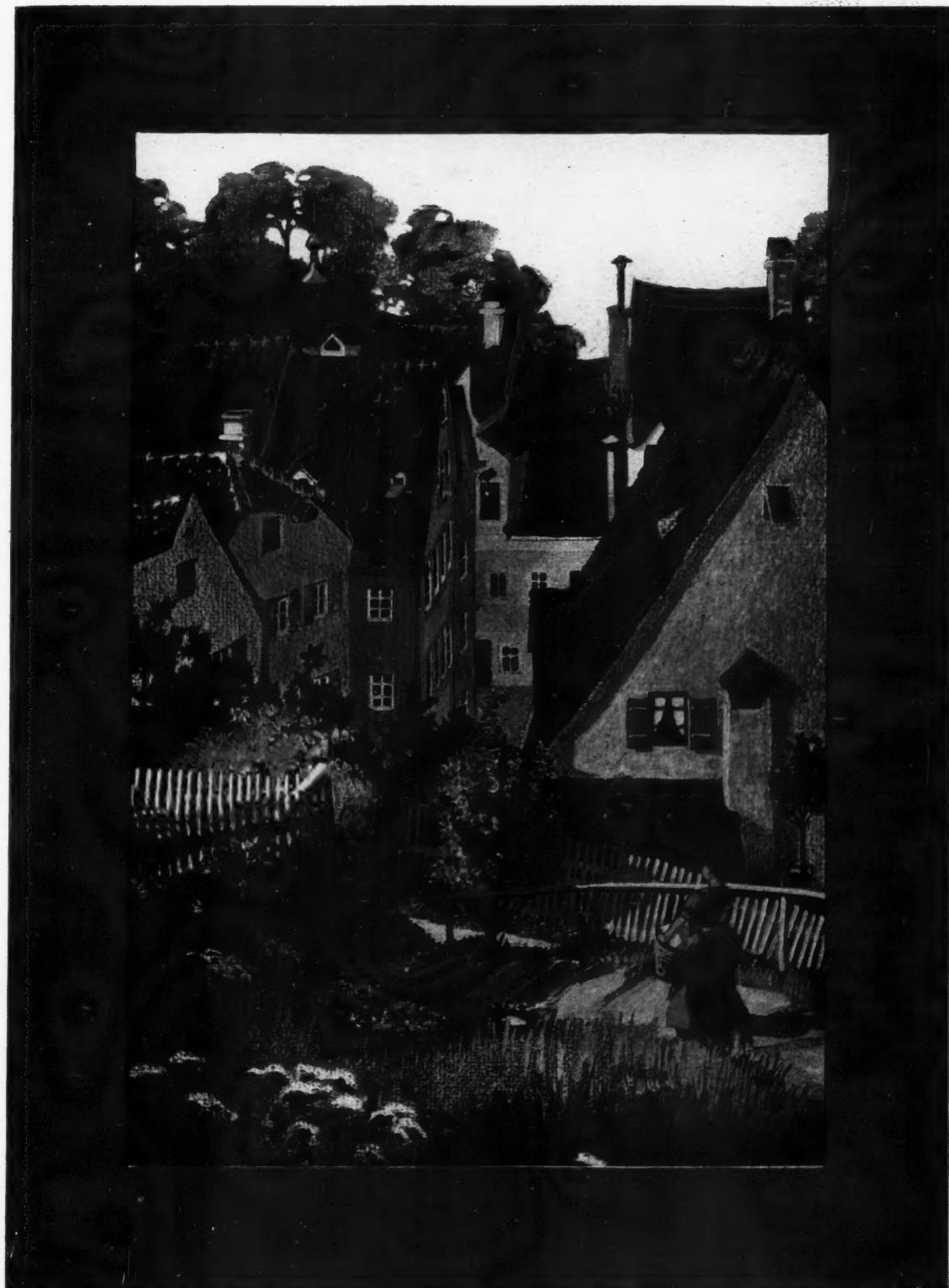
(157.) Situation wanted in Iowa, Wisconsin or Minnesota, as foreman of composing-room or superintendent of Monotype plant. Age thirty-two; married; total abstainer. Eighteen years' general experience in Scotland and England. Ten years' experience as foreman of Monotype department. Personally capable of operating both keyboard and caster. Accustomed to handling large quantities of book, news, tabular and tariff work of all descriptions, and a careful disciplinarian. At present employed as Monotype caster and Monotype machinist in charge of entire tariff plant. Have been two years in America. Desire position as above stated where the services of a capable, efficient, conscientious workman would be appreciated. References and testimonials in support of these representations can be furnished.

Job-compositor and Pressman.

(158.) Quick, accurate job-compositor. Age twenty-five. Deaf-mute. Experienced in all kinds of job and advertisement work handled on a weekly or daily newspaper. Have run job-presses and flat-bed Hoe newspaper press, and can make ready on these styles of presses. Can report news, and am at present a newspaper correspondent for the news of my home town. Familiar with all the details of weekly newspaper publishing. References furnished on request.

SHUT UP.

A man lay with his mouth wide open, snoring so loud that the windows rattled. His wife nudged him with her elbow and suggested: "William, you would make less noise if you kept your mouth shut." "So'd you," replied William, half awake.

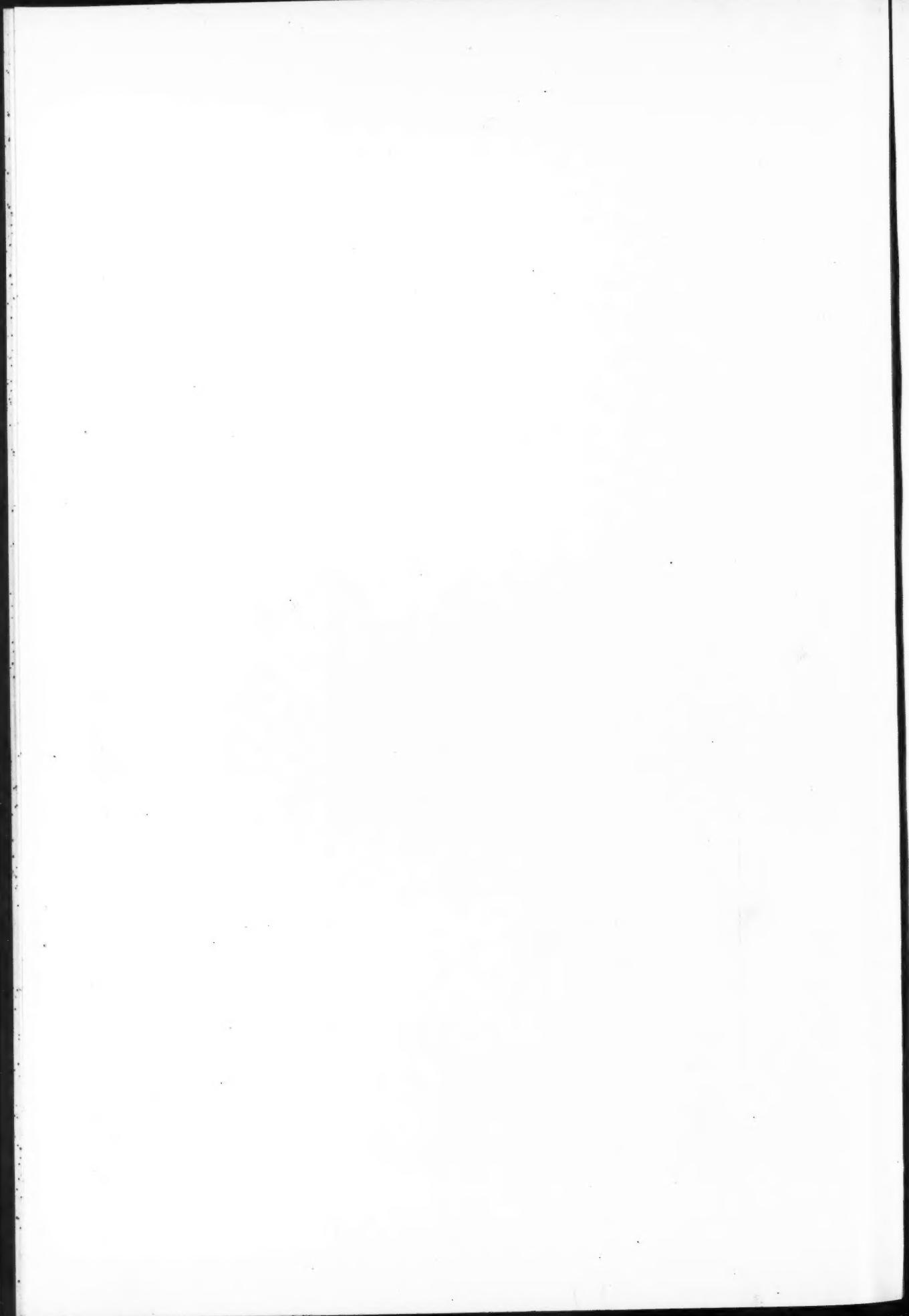


LANDSBERG AM LECH.

By Gustav Baumann, Palette and Chisel Club, Chicago.

Three-color half-tone and tint.

Engraved and printed by The Henry O. Shepard Company, Chicago.



Process Engraving

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers are solicited for this department. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Apochromatic Lenses for Three-color Work.

"A Student of the INLAND PRINTER'S Page," in Memphis, Tennessee, asks a number of questions regarding the procedure in three-color processwork and starts by asking if an uncorrected lens will make much difference?

Answer.—It will make three-color work impossible, for the different color-plates can not be made to register. So what is the use making them? There are several lenses in the market now that bring the orange, green and violet rays to the same focus. They are called apochromatic lenses, and they are the first requisite in color-block making.

tive with pure high lights and then printing on a metal plate or on stone in the usual manner.' Half-tone positives have been used for a long time in intaglio printing. I used this method many years ago. I have the birthday announcement of my son, dated March 3, 1897, which was made in this way. The application of a half-tone positive to lithography is not an invention. Having a cake of hand soap I am not supposed to be an inventor if I use it for my feet!"

Answer.—The question of the validity of this patent, which Mr. Chevalier opens up, is a most important one for



SURPRISE IN TOYLAND.

Zeiss, for instance, has a special apochromatic planer and also a Tessar lens. Voigtlander makes an apochromatic Collinear which gives perfect correction between the lines C and G of the solar spectrum. Steinheil makes a similar lens, and so does Rodenstein, of Munich. So there are plenty of lenses to choose from.

High-light Half-tone Patent for Lithography.

Mr. T. Chevalier, New York, writes: "I have just seen U. S. Patent No. 859,342, issued July 9, 1907, called 'The Improved Process for Making Half-tone Engraving for Use in Lithography and Other Printing.' The process is this: 'Such process consisting in first photographing the desired matter, then photographing the negative thus obtained through a screen so as to produce a half-tone posi-

users of the offset press and to processworkers generally. Have any other readers made positives in the above manner, and how long ago?"

Acid-proof Cements.

"Progressive," Chicago, writes: "I have an etching machine with a flue, to keep the acid fumes from getting around the shop. I want to use acid-proof stoneware pipe to carry the fumes through two stories to the roof. Can you recommend a cement for the joints of the pipe that will be surely acid-proof?"

Answer.—There are several simple cements made of material ready at hand that should answer the purpose perfectly. For instance: Take one pound each of resin and sulphur in powder. Stir in two pounds of powdered brick-

dust. Put the whole mixture into a pot and heat until it melts. When it is hot you will have a liquid paste that will cement the joints in the stoneware pipe and as proof against acid fumes as the stoneware itself. While on the subject of acid-proof ware, it is worth while to know that the Charles Graham Chemical Pottery Works, in Brooklyn Borough, New York, is making a line of acid-proof stoneware vessels, pipes and faucets of all kinds and sizes that are invaluable to the photoengraver troubled with acids destroying the ordinary piping. The ordinary sewer pipe, unless exceptionally well made, is a frequent cause of trouble by disintegrating, and the Graham concern has provision for this kind of trouble also.

Engravers at Work—Mediaeval Style.

At the International Exhibition at Turin they have reproduced in actual operation a fifteenth-century printing-office, including the wood engravers and typefoundry. It was into Italy that printing was first carried from Germany, for books were printed in the Monastery of Subiaco, near Rome, in 1465. In this restored printery not only the interior furnishings and the costumes, but the tools the



ENGRAVERS AND TYPEFOUNDER AT TURIN EXHIBITION.

engravers work with, are either the identical ones, or copies of those, used nearly five hundred years ago. And they are doing real work, reprinting two or three famous books, including the first edition in Italian of Dante's immortal work. Also the "Hours of the B. V. M." This latter book has numerous illustrations and woodcut borders throughout. Only a limited number of copies will be printed, selling at \$40 each. As they will be printed on hand-made paper with specially cast type, collectors will prize them. In the illustration the typefounder is shown at the left of the picture. The engraver is near the window, hard at work, as usual, while the designer is idly entertaining a patron of the printery — much the same as one finds it in our day.

Etching Intaglio Plates.

"Artist Etcher," Boston, writes: "I had much experience, years ago in Europe, etching plates intaglio; but I used then what is called the Dutch mordant, which is a mixture of chlorate of potash and hydrochloric acid and water. I have taken up etching again and have been advised to use chlorid of iron, which I buy in solution. It works beautifully, etches sharp and clean without any bubbles, but the lines do not hold the ink so well. Maybe the fault is with the ink. Can you tell me?"

Answer.—The fault may easily be with the ink. Still there is this difference between the Dutch mordant and

chlorid of iron: The latter etches the copper so smoothly that it does not give the "tooth" to hold the ink that the Dutch mordant does. If after using the chlorid of iron you will finish the biting of your copper plate with, say, one ounce of chromic acid in ten ounces of water, you will find the etched copper has a sort of granular surface which gives the necessary "tooth" to hold the ink when wiping the plate in printing from it.

Intensifying and Stripping Solution.

J. P. Flower, Rochester, New York, sends what he esteems to be a new idea for intensifying and stripping at the same time. He writes that he obtained the formula from a tramp photoengraver. The process is to intensify the negatives by first bleaching them with the regular mercury solution to blacken them and then put them in a tray containing the following solution:

Distilled water	16 ounces
Caustic potash	1/2 ounce
Formalin	1/2 ounce

As soon as the negative is an intense black it is rinsed under the tap, cut around the edges and put in a tray of clean water, when the film will float easily from the glass. It can be turned upside down and put back on the same glass or transferred to another one. The caustic potash does the work. The idea is not new, however. It originated with H. Hands, of Jubbulpore, India, and was published eleven or twelve years ago in this department.

Further Facts Regarding Costs.

The Robert S. Denham Company publishes in the *Cost Finder* a table showing the results of its investigations in from twenty-eight to sixty-three photoengraving plants. Portion of the table is reproduced here. It tells the number of plants considered and the average cost per hour for

Photoengraving operations:	Reports considered.	Average cost per hour.
Color camera	28	\$2.60
Half-tone camera	50	1.75
Line camera	42	1.50
Color etching and finishing.....	38	1.38
Half-tone etching and finishing.....	54	1.34
Line etching and finishing.....	59	1.54
Routing	63	1.28
Blocking	63	1.21
Color proofing	31	1.20

COSTS IN PHOTOENGRAVING BY THE HOUR.

various operations. One point is brought out particularly, which engravers ignore, and that is that the line etching costs \$1.54, while half-tone etching is \$1.34. Routing is an additional expense in linework, and still the latter is usually sold for one-half the cost of half-tone. The costs shown in this table are but one-half those required to run an engraving plant, so that those studying these figures who sell minimum cuts at \$1 are liable to have a nightmare.

Scum on Half-tones to Remove Before Etching.

R. E. Godfrey, Reading, Pennsylvania, writes of his trouble with the enamel lifting, after etching and when taking a proof. His enamel formula was the one recommended in this department fifteen years ago, and hitherto it has never failed him. His method of working seemed all right, so he blamed a new carboy of iron for his trouble, because he thought it was too acid. After much experimenting he found the cause of the enamel lifting, and his experience told in a subsequent letter will be of service to others: "Since writing you I got busy trying to locate the cause of my trouble and found it in the clearing solution used for removing the scum from the plates before etching.

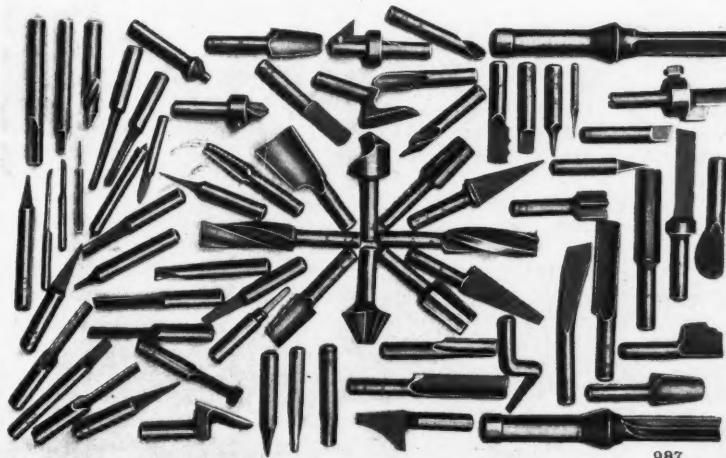
I went back to acetic acid and salt and it worked all right with several plates. Then I experimented with muriatic acid instead of the acetic and found the enamel would lift as before. I kept diluting the muriatic-acid solution until I found that $\frac{1}{2}$ ounce of muriatic acid to 10 ounces of water and 1 ounce of salt works perfectly and I have had no trouble since. My mistake was, that I was using too much muriatic acid in the clearing solution."

Royle Routing Cutters.

From John Royle & Sons, Paterson, New Jersey, comes one of their beautiful booklets, on "Cutters That Cut." It contains so much information regarding the use and care of this most important tool in photoengraving, that it should be in the hands of every owner and user of a router and be

used in retouching Solio prints? Where the air-brush can not be set down fine enough to work on piston rods, nuts and small detail of machinery, must the sable brush be resorted to?"

Answer.—The frisket paper can be purchased readily. There are so many kinds of tracing paper in the market that can be used for this purpose that it is only a matter of selection. The "mineral" paper used by negative retouchers is a good paper for friskets. Many artists employ celluloid films for this purpose. Ovals, circles and rectangular pieces of thin brass are indispensable either as masks or for holding the friskets in place. In spraying rods and shading straight pieces of machinery, strips of brass with straight edges are used alone. The fine detail is always touched up with a camel's-hair or sable brush. It is here



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A FEW ANTIQUATED SHAPES.

used as a text-book by apprentices on the machine. Every journeyman router should be acquainted with the most valuable facts it contains. This booklet can be had free of charge by writing for it and mentioning that it is for a reader of THE INLAND PRINTER.

A Royle routing cutter is made with all the care and precision of a watch, and is the result of over fifty years of scientific experiment with all classes of steel and through all the varying methods of tempering and hardening. It amazes the visitor to Royle's model factory, at Paterson, first to see all the special appliances required to turn out the numerous styles and sizes of routing tools, and then one is filled with wonderment as to what becomes of the great quantity manufactured. But it must be remembered that the Royle Routing Cutter is the standard in Australia and New Zealand as well as Calcutta and Constantinople.

Air-brush Information.

"Artist," Worcester, Massachusetts, asks among others the following questions regarding air-brush work: "How is the frisket paper for masks prepared? I understand the artists prepare it themselves. I am told that rubber solution is painted on the photograph instead of the frisket paper and that this rubber is made opaque with gold-bronze powder. Have you ever tried this? Just what are the colors

that the skill of the artist is shown. For Solio prints I use Higgins' American drawing ink, Windsor & Newton's chine white and india red. Rubber solution is difficult to remove from photographs. Gum mastic in alcohol is better, as it can be cleaned off completely with alcohol.

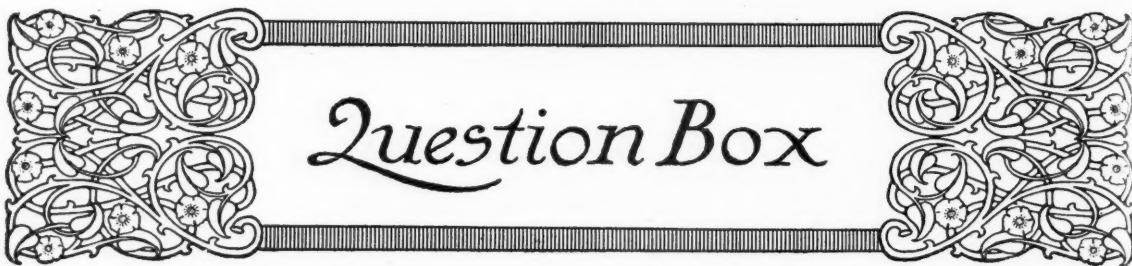
RELATIVE VALUE OF FORMS OF ADVERTISING.

Every once in a while you find that somebody has said something you wanted to say — only better. The man who has got ahead of me this time is Charles H. Grasty, editor of the Baltimore *Sun*.

"If you have something to sell," he says, "you can go to a job-printer and have a lot of bills struck off and distribute them around town. That is advertising in the crude state.

"Put the same matter in any kind of a newspaper and that is advertising in a more advanced and effective form.

"Insert the same copy in a paper that goes into the home, with a hold upon the affections of the family circle, and that is advertising in the highest state. As time goes on and the confidence and esteem of the readers attach themselves to the paper, the habit of reading the advertisements in that paper becomes fixed and an advertising medium is established." — E. C. Patterson, in *Collier's*.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade. All requests for information demanding a personal reply by mail should be accompanied by a self-addressed, stamped envelope.

Calendar Pads.

(970.) "Kindly furnish us with list of firms manufacturing calendar pads for the trade."

Answer.—Sullivan Printing Works Company, Cincinnati, Ohio; Goes Lithographing Company, 226 South La Salle street, Chicago.

Directory of Advertising Agencies.

(968.) "We would esteem it a favor if you would inform us where we could get a reliable directory of advertising agencies."

Answer.—Publishers' Commercial Union, 30 North Dearborn street, Chicago.

Embossing on Platen Press.

(944.) "I would appreciate it very much if you would inform me where I could get some information relative to embossing on a platen press—how it is done, etc."

Answer.—"A Practical Guide to Embossing and Die-stamping." Cloth; \$1.50. Sold by The Inland Printer Company.

Manufacturers of Grocery Sales-books.

(949.) "Will you please send me the names and addresses of all the manufacturers of grocery sales-books that you may possibly know?"

Answer.—Oeder Thomsen Company, 211 West Webster avenue, Chicago; the American Sales Books Company, Elmira, New York; Carter Crume Company, 503 First National Bank building, Chicago; General Manifolding Company, Franklin, Pennsylvania.

Marbling Book Edges.

(946.) "If you have any books or publications on the subject of marbling on book edges, I would like to be informed."

Answer.—The only book ever published devoted exclusively to marbling, so far as we have knowledge, was "Halfer's Marbling Art." And this is out of print. The subject is ably treated, however, in a number of works on bookbinding described in our catalogue, copy of which has been forwarded.

Waxed Board.

(954.) "Will you kindly give me the address of some house in Chicago that either handles or manufactures the waxed cardboard that is used in making the cardboard milk-bottle stopper? Will be in the market shortly for a large, steady supply of this material, and I thank you in advance for the information."

Answer.—We have been unable to find any maker of waxed board in Chicago. There are two paperdealers that can supply you, however. These are: Bradner Smith

Company, 175 West Monroe street; J. W. Butler Paper Company, 223 West Monroe street. We might state that cardboard milk-bottle stoppers are paraffined after being cut out of the board.

Offset Printing.

(957.) "Do you do 'offset' printing for the trade? We wish to have a photograph printed by the offset process. If you do not do this work could you give us the address of some one in Chicago who does?"

Answer.—We do no offset printing. The following Chicago concerns do this kind of work for the trade: Goes Lithographing Company, 226 La Salle street; R. R. Donnelley & Sons Company, corner Polk street and Plymouth court; Sherwood Lithographing Company, 465 East Thirtieth street.

Stock Designs.

(951.) "Do you know where we could buy any stock lithographed Christmas show-cards about the size of street-car cards? What we mean by 'stock' is a lithographed card showing Christmas designs, such as holly, poinsettias, snow scenes, Christmas trees, or Santa Claus, etc., on one side, and a blank space wherein we could print a cut of our pen, some copy and our name on the other. Do you know of any concern that makes or sells these cards?"

Answer.—Meyer Both Company, 2314 Indiana avenue, Chicago, handles stock designs in lithographs and engravings.

Power Punch.

(948.) "We are in the market for a power punch, and if you will be so good as to give us the names of such manufacturers and their addresses as you have on your list, we certainly will appreciate it."

Answer.—For power punches write to the following makers and dealers for particulars: United Printing Machinery Company, Boston, Massachusetts; Samuel C. Tatum Company, Cincinnati, Ohio; Edward B. Stinson & Son, Brooklyn, New York; H. B. Rosbach, 634 Federal street, Chicago; Latham Machinery Company, 306 South Canal street, Chicago; W. O. Hickok Manufacturing Company, Harrisburg, Pennsylvania; Southworth Brothers, Portland, Maine; H. Hinze, Tribune building, New York city; Charles Beck Company, 609 Chestnut street, Philadelphia.

Shipping-tags.

(950.) "I am enclosing tag and would like to know the addresses of manufacturers of this kind of shipping-tag from whom large numbers can be purchased."

Answer.—American Manufacturing Company, Battle Creek, Michigan; Challenge Envelope Company, Trenton, Michigan; Dennison Manufacturing Company, Boston, Mas-

sachusetts; Denny Tag Company, West Chester, Pennsylvania; International Tag Company, 141 West Lake street, Chicago; Anthony Eisler Company, 321 Canal street, New York; Keystone Tag Company, West Chester, Pennsylvania; Robert Gair Company, Brooklyn, New York.

Duplicate-sales Check-books.

(942.) "We would be so much obliged to you if you will give us the names of several concerns who make merchants' duplicate-sales checks for the trade. We mean the cheap books that are used for taking and filling orders by clerks, over the counter."

Answer.—Undoubtedly there are a number of concerns doing this work, but we have definite information of only two—the Carter Crume Company, Niagara Falls, New York, and the General Manifolding Company, Franklin, Pennsylvania. Both of these concerns are extensive manufacturers of these duplicate-sales books.

Marks of Early Printers.

(947.) "Can you supply us or name the publishers of a book giving the marks of the early printers and good engravers? There is quite a demand for these in our work for residences and some classes of public buildings, and if possible we wish to have a more complete history of these marks."

Answer.—"Printers' Marks," by W. Roberts, published by George Bell & Sons, York street, London, England, in 1893, is now out of print. The book is a well-printed and comprehensive work profusely illustrated with printers' marks. We have no knowledge of any similar work.

Advertising Blotters.

(955.) "Will you please put us in communication with a firm that manufactures or handles advertising blotters? What we want is a line of, say, a dozen different designs, with blanks for subject-matter and name."

Answer.—The following are makers of advertising blotters of the better class: United States Photogravure Company, 186 West Fourth street, New York city; C. H. Thompson Calendar Company, 94 Warren street, New York city; the James Lee Company, 23-29 South Clinton street, Chicago; Rotary Photogravure Company, Passaic, New Jersey; Williamson-Haffner Company, Denver, Colorado; John T. Palmer Company, Department N., Philadelphia, Pennsylvania. We have written these firms stating your request.

Type-measuring Rule.

(967.) "Have you or do you know where I can procure a square rule showing the number of foundry ems and half ems in the following type sizes: 6, 8, 10, 12? For instance:

- 10 picas of 6-point equals 20 ems or forty $\frac{1}{2}$ ems.
- 10 picas of 8-point equals 15 ems or thirty $\frac{1}{2}$ ems.
- 10 picas of 10-point equals 12 ems or twenty-four $\frac{1}{2}$ ems.
- 10 picas of 12-point equals 10 ems or twenty $\frac{1}{2}$ ems.

This rule to be seventy-two picas or one foot long, with corners edged with brass, and graduating marks shown at each corner of the rule."

Answer.—We believe there is such a measuring rule manufactured, but have been unable to locate it. Possibly some of our readers can give the desired information.

Leather and Imitation-leather Card Cases.

(966.) "Can you tell me of any place where they manufacture leather and imitation-leather card cases? I would like to have a quantity made up, but I am unable to

place my order. I have inquired several different places, but have not found a place."

Answer.—The Whitehead & Hoag Company, Newark, New Jersey, manufactures both leather and imitation-leather card cases. The Kettleman Leather Goods Company, 161 West Harrison street, Chicago, manufactures leather card cases. Imitation-leather card cases are made on order by large printers and binders. Write Slade, Hipp & Meloy, 119 West Lake street, Chicago, or Gane Brothers, 610 Federal street, Chicago, manufacturers of bookbinders' supplies, for a list of binders doing this class of work.

Books on Photoengraving.

(943.) "I have been informed that you are publishers of books on photoengraving, on which I would like a little information. Just want a simple outfit, as I only want to make one or two cuts each week; but would like to be able to make fair cuts, as it is as much an advertisement for my work as anything else."

Answer.—There are two books listed in our catalogue—copy of which has been forwarded—entitled "Photoengraving: A Revision and Enlargement of H. Jenkins' Manual of Photoengraving," by N. S. Amstutz, and "Photoengraving," by Carl Schraubstadter, which cover the subject thoroughly and in a practical manner. We would also call your attention to the subject-matter of the other books listed in the catalogue under "Process Engraving."

London City Guilds' Examination for Printers.

(969.) "I am using the 'Question Box' column in your valuable publication to get some information and advice. I am a young Englishman who landed in this country two years ago as a printer. Since I came I have been striving hard to improve my knowledge of the business by taking and reading THE INLAND PRINTER, and am also an I. T. U. student, which two things combined have helped me along the road to improvement wonderfully—in fact more than anything else. But what I am in search of now is on another matter. Can you give me any information concerning the London City Guilds' examination for printers or tell me where I can get the necessary information?"

Answer.—While we have at hand some data relative to the London City Guilds and examinations held at which medals are awarded as prizes, we would prefer to have you advised directly by those in charge of the different printing classes in that city. Write for full information to William H. Slater, of the teaching staff of the Borough Polytechnic Institute, 103 Borough Road, London, S. E., England. You have a commendable ambition, and we wish you a deserved success.

How to Clean Type

(952.) "Please send me full instructions relative to cleaning body and face of type successfully by using lye. I have bought several fonts of secondhand type and would like to clean them thoroughly before using. What can I use instead of benzin, that is not inflammable, for cleaning type after short runs?"

Answer.—If the type is foul with hardened ink, you can soften the ink by soaking the type in a shallow pan, having it covered by a solution of turpentine and crude carbolic acid (equal parts). Allow the type to remain until it is found that the hardened ink is easily rubbed off. Remove the type and pour benzin on it and allow it to stand awhile. Next wash the type with hot lye and rinse it well, otherwise a soapy-like substance remains attached. When it finally dries out it leaves a white, powdery substance on the sides of the type. This is lye in crystal form. A suitable

cleaner for type and rollers is tarcolin. It is nonexplosive, and will answer your purpose. Write the Delete Chemical Company, 126 William street, New York city, for a booklet on tarcolin.

Hygroscopic Paper.

(953.) "Will you kindly publish in your paper where in New York city paper which changes color with the weather and acts as a barometer in novelty advertising cards may be purchased?"

Answer.—We have no exact information on the subject, but believe you can secure the paper from McKesson & Robbins, 91 Fulton street, New York city, or from the Baker & Adams Chemical Company, Easton, Pennsylvania. Should neither of these firms have the stock, you can make the paper yourself by sponging a suitable unsized sheet of soft paper, such as news, antique white book or blotter, with any of the following solutions:

Cobalt chlorid	1 ounce
Sodium chlorid	½ ounce
Calcium chlorid	75 grains
Acacia	¼ ounce
Water	3 ounces

The colors indicate the amount of moisture in the atmosphere. Rose-red, rain; bluish red, moist; pale red, very moist; lavender-blue, nearly dry; blue, dry.

Cobalt chlorid	1 part
Gelatin	10 parts
Water	100 parts

Normal color, pink; changes to violet in medium humid weather, blue in dry.

Cobalt chlorid	1 part
Gelatin	20 parts
Nickel oxid	75 parts
Cupric chlorid	25 parts
Water	200 parts

Green in dry weather.

If the foregoing recipes are not satisfactory write the *Novelty News*, 116 Nassau street, New York city. This journal is likely to know where the paper may be procured.

Charging for Composition on Form Letters.

(956.) "We have had a proposition on our hands and have made inquiry from a number of printers and typefoundries without getting any satisfaction, so have at last decided to go to headquarters for the information. Our problem is this: In fifty lines twelve-point typewriter type, set forty-two ems to the line, how many thousand ems would there be? Also in fifty lines, set in ten-point Oliver Elite typewriter type, set forty-two ems, how many thousand ems would there be? We realize that the typewriter type and spaces being all the same body, it can not be measured the same as other type, where the letters vary. We are at a loss to know how to arrive at a proper measurement of this type. It does not seem just to charge the customer on the same measurement as we would if we were setting regular body type. If you think the question is of interest to your subscribers, would be glad to have you use it in the magazine, but would also appreciate it very much if you could give us your answer by letter, as your September number is probably printed by this time."

Answer.—The recognized standard of measurement of type is based on the square or em of the body. Where the type is fat, the printer is entitled to the gain, and where it is lean he suffers, although if it comes under the established size he is expected to make an extra charge. This same rule would apply to typewriter type, measuring it according to the number of ems or squares of the size of

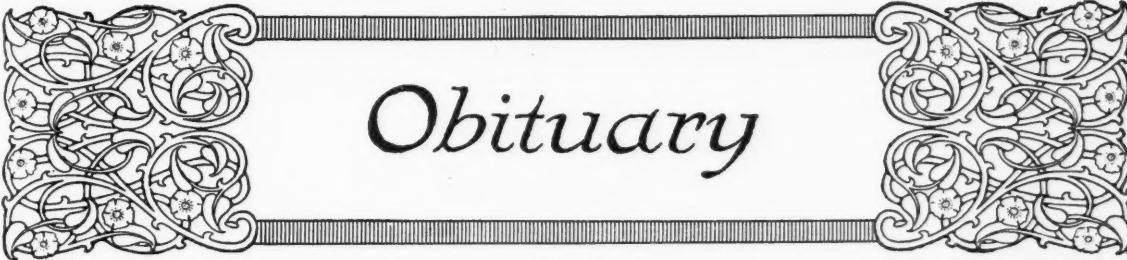
type used. We doubt whether a printer can set much more of typewriter type than of ordinary roman of the same size, unless he is doing considerable of such composition. While the thin letters are fat, the fat letters, such as "m" and "w" and all of the capital letters, are lean. In addition to this the uniformity of size confuses the compositor who sets it only occasionally, and, unless the case is "clean," "dirty" proofs can not be avoided, as the touch of the finger will not indicate whether you have an "i" or an "m." However, we do not know of any printer charging for form-letter composition on the piece basis. It is taken on a certain price for the finished job, just as a bill-head or envelope card. This is the only satisfactory method. Find your cost on the composition of the average-sized letter, including all overhead expense, and then add a profit. In offices making an exclusive business of form letters the general practice is to charge a certain price for the letter of a given number of lines or less, making an additional charge for each additional line. This seems to be the most equitable plan. Others, however, make no distinction so long as it comes within a page, having but one price for every letter.

To find the number of ems in a letter 42 picas wide and 50 lines long, set in ten-point, multiply 42 (ems) by 12 (points), which gives you the number of points (504) in a line. Divide 504 by 10 (the size of the type set), which shows that there are 50.4 ems of ten-point in a line. Multiply 50.4 by 50 (the number of lines set) and you have the number of ems set — 2,520. In fifty 42-pica lines of twelve-point there are $42 \times 12 = 504$ points; $504 \div 12 = 42$ ems; $42 \times 50 = 2,100$ ems. Follow the same rule in any typebody, and the result will be in ems of that body.

Justifications in Tabular Matter.

(945.) "You will find enclosed some tables cut from a book which we recently composed. You will observe that there are in some of them two columns of figures and in others three and four and five columns of figures. The customer for whom we did the work has one idea of 'three-justification matter' and we have another. I have looked at every authority I can find and am astonished to discover that in no book on the printing art is there a description of what constitutes 'justification' in tabular matter, and the rule of a varying price for tables containing one, two, three, four and five or more columns of figures. I wish you would inform me as to the designations of the justifications of the various tables inclosed. In other words, tell me which are two-justification, three-justification, and four-justification tables, etc. Local old-time hand printers are not sure that they know what is what in the matter, although they recall the price of hand-set tables was always in proportion to the number of columns of figures in a single column of matter. If you will settle the matter you will greatly oblige me. I am not advancing any opinion of my own because I do not wish to suggest an answer in case you should be as uncertain in the matter as I have found printers generally to be. Not, however, that I think you would try to make me believe you know if you did not."

Answer.—There is one justification for each column, including the stub. Thus, matter leadered to one column of figures requires two justifications. In a table with a stub and five columns of figures there are six justifications. By using brass rules between columns instead of white space, the conclusion is clearly demonstrated. The usual custom in machine composition is to charge price and one-half for tables with only one column of figures (two justifications), and double price for tables with two or more columns of figures, in addition to the stub.



Obituary

Robert A. Williamson.

Robert A. Williamson, secretary and treasurer of the Baltimore Typographical Union since 1898, died on August 31 at the age of sixty years. Death was due to a complication of diseases.

Richard H. Gillespie.

While at Denver, Colorado, Richard H. Gillespie, one of the proprietors of the Stamford (Conn.) *Daily Advocate* and president of the Connecticut Hypothetae, died suddenly on September 7. Colonel Gillespie was prominent in business and social organizations, and was once commodore of the Stamford Yacht Club. He was about sixty years old.

Frank Hagan.

Frank Hagan, assistant postmaster of Albany, New York, and an old member of the printing craft, died recently in that city. He had endeared himself to every one with whom he was intimately acquainted on account of his big heart and kindly disposition, and was noted for his loyalty to companions of earlier days, when he picked type or operated a Linotype.

Thomas Barns.

Thomas Barns, said to have been the oldest printer in Texas, died on August 29, at Galveston, at the age of eighty-five years. He had been foreman of the Galveston *News* for many years and was connected in a supervisory capacity with a number of newspaper offices in Louisiana during his lifetime. He was a charter member of the New Orleans Typographical Union, and previously had been a member of the Typographical Society of the early days before the establishment of the International Typographical Union. In all, his membership in printers' organizations covered a period of sixty-four years.

John Walter Howard.

John Walter Howard, who died at Berkeley, California, on August 15, was one of California's best-known printers. For many years he was identified with the American Type Foundry and assisted in outfitting most of the newspaper offices in the State. He was born at Boston, Massachusetts, but had lived in California since 1874, having settled in San Francisco in that year, where he was connected with the Bancroft Printing Company. After the destruction of the plant in 1884, Mr. Howard printed the Bancroft history. The deceased had lived in Berkeley since 1886. He is survived by his wife and five children. Mrs. Howard is a writer of poetry and prose.

Stephen Hill Andrews.

The death of Stephen Hill Andrews, on August 11, removed a veteran of the composing-room who was known to almost every Boston printer and to many compositors throughout the country. Mr. Andrews had resided in Boston upward of forty years, and for the last thirty-two years of his life he was employed on the *Globe*, the most of which

time he had acted in the capacity of copy-cutter. He was an ardent lover of his home, and he had a beautiful one. The Congregational church at Dorchester and the Knights of Honor were his sole objects of interest outside his work and his home. Mr. Andrews was born at St. Stephens, New Brunswick, sixty-five years ago, but moved into Maine when a mere boy, going to Boston when a young man. His wife, two sons, and two daughters survive him. William H. Andrews, a brother, is veteran proofreader on the *Globe*.

THE GLORY OF BEING SQUARE.

"A man is as big as his friends make him." This remark was made with some emphasis the other day by a Chicago printing-house salesman in the course of a "talk for business" for his house. It brings out the fact once more that we can not be too careful about the impressions we make upon those we meet.

We all have a few good friends, and we all have acquaintances — the stock out of which we make friends. This stock of friends is enlarged or depleted only as we broaden or self-center ourselves.

If we work loyally, treat all men fairly and justly as they come and go, our stock of friends will be enlarged, and a powerful group of friends beats the principal of compound interest every time.

It isn't such a hard task to do our level best, to do things right, or as nearly so as possible, as we confront each day's duties. It is a very simple thing for the man who is first of all the right kind of a friend to himself to build up a good stock. And with a good stock of friends he has an almost invaluable asset in whatever line he follows, particularly in railroad work. If we could actually cash in good will we would be more careful about building it up. We do cash it without realizing the fact when we are advanced or business comes to us through the boosting of good friends, although our own personal efforts may be factors. We also discount this stock every time we let slip a mean word or a mean look, and sometimes the discount is very heavy. — *Exchange*.

BECOMING A "CANDIDATE."

One of the stories Harlow E. Bundy has told to his salesmen to "ginger them up" is as follows:

"A man must be a candidate for success in salesmanship if he wants to attain it."

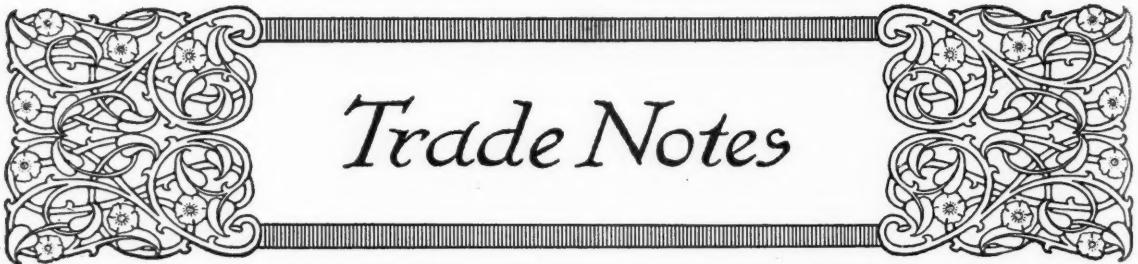
"One day Senator Vance met an old colored man who was a religious enthusiast. He said to him:

"Now, Joe, do you really believe in the doctrine of election — that God elected some to be saved?"

"Indeed I do, Mr. Vance," was the reply.

"Well now, Joe, do you think that I have been elected to be saved?"

"Mr. Vance, I can't say, suh. But I never knew any man to be elected who wasn't a candidate." — *System*.



Trade Notes

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Harcourt & Co. Move to Larger Quarters.

The big engraving house of Harcourt & Co., Louisville, Kentucky, recently moved into more spacious quarters, at 418-420 West Main street. The rapid growth of business made necessary many additions and improvements, and as a result more floor-space was needed. Harcourt & Co. has established a national business, its work going into every large city of the Union, and the people of Louisville are naturally proud of the splendid establishment reared in their city.

Winthrop Press Not Sold.

According to an official announcement, the Winthrop Press, New York city, has not been sold out, as was reported. A contract was made by which the concern sells most of its machinery, type, etc., delivery to be made October 2. It was expressly agreed, however, that the good will or business was not included in the sale. Beginning October 2, the Winthrop Press will continue business at 60 Murray street, combining its manufacturing department with another, giving the company double its present facilities. There are to be no changes in the executive or supervising force.

Apprentices' School at Cincinnati Opened.

Granting the request of a joint committee representing the Allied Printing Trades Council and the Ben Franklin Club, the Cincinnati Board of Education on September 18 opened a Continuation School for Printers' Apprentices. To printing concerns electing to send their apprentices to the school, the board will furnish, free of cost, a half-day's instruction each week. The course of study is in the hands of a joint committee, and a competent instructor, recommended by this committee, has been employed. Supervision of the work is in the hands of J. Howard Renshaw. The school is located on Ninth avenue, between Main and Walnut streets.

Wants Greater Printing Facilities.

According to the Atlanta *Journal* the big Georgia city is suffering because of lack of printing facilities. "There are here now a number of splendid concerns," says the *Journal*, "equipped to do high-class work and lots of it, but these are inadequate to the immense demand. No better evidence is needed to establish this statement than the fact that numerous outside printing concerns are daily in this market and carrying away tens of thousands of dollars every year which should be kept here and would be if Atlanta had the facilities to handle the immense amount of such work as is called for by the local industries." The paper then goes on to state that "There is no reason under heaven for this state of things," as the climate and other environments are peculiarly adapted to high-class operatives, and concludes with the declaration that "There is no

line of industry which will do more to give prestige to a city than that of printing, and for this reason it is up to Atlanta people to offer every encouragement and to foster the concerns now here, while inducing others to come and to give them assurance that they will be taken care of when they do come."

Nashville Company to Establish Branch at Atlanta.

It was recently announced that on account of the great increase in its business the Marshall & Bruce Company, of Nashville, Tennessee, will establish a branch at Atlanta, Georgia. R. I. Reed has been selected to take charge of the new office. Mr. Reed has been traveling the Tennessee territory for the past several months. In speaking of the new venture, he said that the Marshall & Bruce Company was doing an immense amount of Georgia business, and the officers of the company had become convinced that a branch office at Atlanta would be a paying institution. The Nashville concern is one of the largest printing companies in the South, and has established a reputation for producing only high-class work.

St. Paul Printers to Beat Shylocks.

The St. Paul (Minn.) Typographical Union has established within its organization a loan bureau, the purpose of which is to keep its members out of the clutches of loan sharks. If the scheme prove successful, it is expected that other unions may establish like institutions. The plan as outlined by those who promoted it is that \$200 will be set aside to form the nucleus of the fund, from which members may borrow sums ranging from \$1 to \$25. When the fund shall have been increased by its earnings to \$400, loans may be made up to and including \$50. The fund is to be revolving. No loan shall be made for a longer period than ten weeks until the fund reaches \$400, when loans payable in twenty weeks may be made. Loans of \$5 or less are payable at the end of two weeks. On a \$1 loan the total fee, including interest, is 10 cents. On \$5 the fee is 25 cents. Loans of more than \$5 will be made only in multiples of \$2.50, payable at the rate of one such multiple each week with a fee of 10 cents attached. Thus a man who borrows \$40 will have to pay sixteen installments of \$2.60 each. The borrower has the right, however, to pay his debt before maturity. A fine of 25 cents is imposed for failure to meet a weekly payment.

The secretary-treasurer is to have charge of the fund under direction of the executive board.

Printing Industry in Michigan.

Statistics gathered recently by the Census Bureau of the Department of Commerce and Labor, Washington, D. C., show that in three cities of Michigan — Detroit, Grand Rapids and Saginaw — products valued at almost \$9,000,000 were turned out during the census year. Detroit ranks

first with 205 establishments, including book and job and music printing, and newspapers and periodicals, the products being valued at \$6,441,891, forming 42.7 per cent of the total value of products in the State, which has 1,000 establishments engaged in the industry, with products valued at \$15,075,464. Grand Rapids follows with 62 establishments and products valued at \$1,900,840, or 12.7 per cent. Saginaw is third with 20 plants and products valued at \$452,092, or 2.8 per cent.

A Printer on the "Third Degree."

In an interview with a representative of the Indianapolis *Sun*, bearing on the McNamara case, Edward Perkins, a well-known printer and at present head of the State Federation of Labor, denounced the "third degree" methods of police departments. He cited a case in which he was given the "third degree" when a schoolboy. The method was instituted and Perkins says he finally admitted he was guilty of a prank he did not commit. "When father asked me why I was so late getting home," he said, "I told him what had happened and that I had saved expulsion by admitting something I did not do. And then the old man licked me for telling a lie."

Otto G. Miller.

Mr. Otto G. Miller, a traveling salesman for the American Type Founders' Company, died in Kansas City, Missouri, September 17, and was buried in Topeka, his home

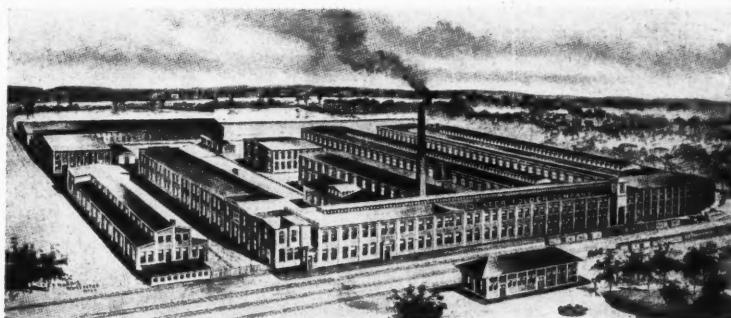
Society of Printers, which had a large part in the inception of the scheme, is gratified to be able to coöperate with the university authorities in support of a plan which will enable men who expect to enter the printing field to fit themselves for their important work. The spring course dealt with the history of the printed book, and is said to have been a decided success.

Examination for Machine Operators.

On October 18 the United States Civil Service Commission, Washington, D. C., will conduct examinations in different parts of the country for the purpose of securing eligibles for the positions of printer qualified as monotype keyboard operator and printer qualified as linotype operator. The Government pays typesetting-machine operators 60 cents an hour, eight hours constituting a day's work.

Five Hundred Employees on an Outing.

The Dexter Folder Company, Pearl River, New York, has an immense establishment. It runs as smoothly and efficiently as the machines it turns out. So the Dexter Folder Company, several months ago, took counsel with itself why the whole works should not have a day off, and decided to do it. The preparations therefore were arduous, but they were subdivided and the men and women, lads and lassies all had a vote about the committees. So every one had something to do. August 12 was the day and Rockland Lake was the place. Here was everything that any one



DEXTER FOLDER COMPANY'S PLANT, PEARL RIVER, NEW YORK.

town, September 19. Mr. Miller was probably the best-known type and printing-material salesman in Kansas and Oklahoma, which territory he covered regularly for ten years. He was, in the first place, a practical, up-to-date printer, and his fund of practical printing information was always at the service of the up-country printer, whether he sold a dollar's worth of goods or not, and he was always able to show his customer how to use to the best advantage every article he sold. Such salesmen are not any too common, and Mr. Miller will be missed by hundreds of printers in the Southwest.

Harvard to Continue Printing Course.

The Society of Printers of Boston has pledged an initial subscription of \$500 for continuance of the course of lectures on printing given in the Graduate School of Business Administration of Harvard College, and an appeal has been made for provision for continuing the course for at least five years. The expense is between \$2,500 and \$3,000 annually. This is the first instance in the history of American education or American typography in which a university has placed among its courses one on printing, and the

could expect in a park, charming location, beautiful lake, fine dancing pavilions, merry-go-rounds, boating, etc. About five hundred were present, and everything was kept moving. There was a carload of baby carriages and the kiddies all had a good time. There was a baseball game between the "married men" and the "to be married men," and the latter got flustered, naturally, and lost out. The program of games listed twenty-five events, and from three to five prizes went with each.

The youngsters were fixed up with refreshments at five o'clock, and thus an inevitable note of grief was anticipated.

Resolutions were adopted at a meeting of employees a few days after the outing expressive of appreciation of the good time the company had provided.

The committee of arrangements were Oscar Anderson (chairman), Walter John Van Horn (secretary-treasurer), Walter Akhurst, Gus Peterson, John McQuilton, John Ramsay, Arthur Hughes. Starters—Walter Butz, John McQuilton. Judges—Talbot C. Dexter, James S. Gilbert, George R. Swart, George B. Wing, Thomas C. Dexter, Irven H. Dexter, E. O. B. Lindquist, T. K. Egan.

THE INLAND PRINTER

Printing Company Has Fine Exhibit.

At the industrial exposition held at Milwaukee, Wisconsin, last month, there was exhibited by the Evening Wisconsin Company's printing department a collection of high-class specimens of the printer's art. The company's booth, containing 50 square feet, was fitted up with handsome glass showcases, in which were artistically arranged catalogues, booklets and general advertising literature which this concern has produced for manufacturers and others in all parts of the United States. Among the specimens were handsome leather-bound books, fine commercial catalogues in cloth and paper covers, and a large variety of general-publicity literature of the better class. The exhibit was a credit to the printing industry of the country at large, as well as to that of the Wisconsin city.

"Richmond" Polyphase Motors.

The Richmond Electric Company, Richmond, Virginia, has issued an attractive catalogue descriptive of its polyphase motors. The catalogue is well gotten up, with excellent illustrations, the cover being handsomely embossed in colors.

Paper Trades Directory of Chicago.

The fifth edition of the Paper Trades Directory, of Chicago, published by the Darrow Printing Company, is at hand, and proves to be a handy reference work for those having to do with the paper trade. It contains an alphabetical list of cover, bond, linen, ledger and flat papers, fancy-book papers, etc., with prices and dealers' names.

Printer Has Relic of Eugene Field.

Charles B. Duncan, a printer of Columbia, Missouri, is the proud possessor of an old and battered guitar on which Eugene Field, when a student of the University of Missouri, is said to have serenaded college girls. Mr. Duncan plans to leave the guitar to his children as a heirloom. In speaking of his treasure recently he said "the old guitar belonged to Miss Sallie Watson, who was a belle. Nathan Scofield had given it to her for a birthday present. 'Gene Field used to carry the guitar around every evening in the spring, playing and singing. When her brother, Charley Watson, moved away from here, along about 1880, or maybe it was 1881, he gave the guitar to me.' Duncan was apprenticed to Col. William F. Switzler, former congressman and chief of the department of statistics, at Washington, and editor of the *Columbia Statesman*, in July, 1867. He is sixty years old, but still works eight hours a day in his own printing-office at Columbia.

Secretary Waddey Retires.

Leaving behind a highly creditable record, Everett Waddey, Jr., recently resigned his position as manager of the Winnipeg Printers' Board of Trade and is now superintendent of the S. H. Burbank plant in Philadelphia. Before leaving the Canadian city, Mr. Waddey was presented by the board members with a locket, appropriately engraved, symbolizing the esteem and good will with which he is regarded by the printers of Winnipeg. The board was reluctant to let him go, and only parted with him when it was evident that he could not be induced to stay. Mr. Waddey is an expert estimator, and at the luncheon where the presentation was made it was stated that he had an unlimited fund of exact knowledge and detail at his disposal for the use of the printers of the board, which had

been the means of placing the organization in an excellent condition. Alvin S. Dunbar, formerly recording secretary of the Kansas City Typothetæ, has succeeded Mr. Waddey as manager of the board.

Parade as Seen by an Ad. Man.

During the absence of the sporting editor an ad-man was sent out to write up the printers' parade, says the St. Louis *Times*. Here is how he described it:

"The 'bunch' had 'assembled' early at the Southern Hotel, and after the 'constable' had ordered all hands into the street the 'father of the chapel' proceeded to 'line 'em up,' in which he was ably assisted by all. The alignment, however, was bad, and at times a whole 'stickful' of the 'column' became badly 'squabbled,' due to the fact that there were quite a number of 'wrong-fonts' in the line. Here came a little 'nonpareil' fellow from New York walking beside a 'pica' man from Philadelphia, and an 'eight-point' typo from Indianapolis was trying to 'make even' with a 'twenty-four-point' man from Cincinnati. And then there was the 'condensed' boy from Denver, who had hard work to keep pace with the 'extended' one from Chicago.

"They marched proudly past the *Times* office to the strains of the band and with upturned faces waved their banners at the unfortunate typos overhead who were compelled to labor. But this move was unfortunate for quite a number, as they got out of step and were again very badly 'squabbled.' The 'father of the chapel' called 'time' repeatedly, and finally managed to get them back in a semblance of order, though the whole bunch was more or less 'pied' all through the parade.

"And the ad-man had had nothing but water to drink."

Magazine Company Denies Government's Charges.

Early in September the Current Literature Publishing Company filed its answer in the United States Circuit Court at New York, in the Government's civil action against the periodical clearing-house and several magazine publishers who are charged with belonging to the so-called magazine trust. The Government's action was brought under the provisions of the Sherman anti-trust law, and charged that the defendants constituted a combination operating in restraint of interstate trade and commerce. The defendant publishing company denies that it has ever operated or participated in any combination to operate in restraint of trade and commerce or with intent to monopolize in the magazine field. It also denies any knowledge as to the rate charged by agents or subscription agencies, or that there was any conspiracy to stifle competition. Further, it denies that it notified agents that it would not do business with them as a publisher unless they made a contract with the periodical clearing-house or that it coerced the agents into signing such a contract. The company alleges that it had no knowledge of an official price-list said to have been issued by the periodical clearing-house, but admits entering into a contract with the clearing-house as alleged in the Government's petition, denying, however, that it took any part in regulating prices at which magazines other than its own should be sold to agencies. It states also that it has no knowledge of any system of fines alleged to have been imposed by the periodical clearing-house on members of the combination who departed from the official prices. In concluding its answer the defendant corporation declares that no library or other institution having a reading-room has been obliged to pay more for *Current Literature* than it otherwise would have done.

Business Notices

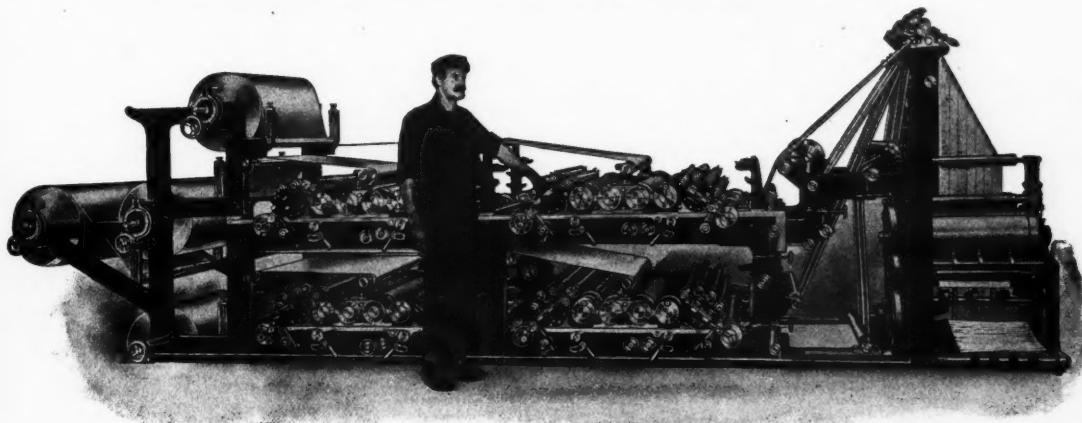
This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests with the advertiser solely.

AN ADVANCE IN NEWSPAPER PRINTING—THE DUPLEX TUBULAR-PLATE PRESS.

Increasing the output, reducing the expenses, and reducing the speed of the press that does these things is an accomplishment worthy of the careful consideration of newspaper printers — of all printers, indeed. This is what has been accomplished in the Duplex Tubular-Plate Press. The press takes its distinctive name "tubular" from the fact that instead of printing from two half-cylinder plates

GANO DUNN RESIGNS FROM CROCKER-WHEELER COMPANY.

The Crocker-Wheeler Company, Ampere, New Jersey, announces the resignation of Mr. Gano Dunn, who for a great many years has filled the position of chief engineer and first vice-president in the Crocker-Wheeler Company with conspicuous ability, and he leaves with the very best wishes of the company and his many friends and associates in it, for his future success.



THE DUPLEX TUBULAR-PLATE PRESS.

it prints from one full-cylinder plate. The cylinder is one-half the size. Duplicate plates are done away with. The small cylinder is printing all the time, consequently the Tubular-Plate Press gives twice the product at the same speed as the old-style presses. A single-plate machine giving double the output! Simple in construction, giving better and quicker results, is a tool that will almost sell itself in these days.

For catalogue and full details write to the Duplex Printing Press Company, Battle Creek, Michigan.

T. RIESSNER GOLD AND SILVER PRINTING-INKS.

A number of handsome specimens of printing in gold and silver inks have been received from T. Riessner, 59 Gold street, New York, whose advertisement will be found on another page of this issue. The specimens cover a wide range of surfaces, from very rough to a gelatin-gloss finish, and in all the fine "lie" of the ink and brilliancy of color can be compared to the solidity of leafwork. The thoroughness of finish and cleanliness obtained by the use of these inks should commend them to printers generally. Send for samples.

JAPANESE GOVERNMENT BUYS THOMPSON TYPECASTER.

One of the most significant purchases of American-built machinery ever made by the Japanese government was the order, placed last month, for a Thompson Typecaster, the equipment going through the exporting house of Mitsui & Co., New York. As the Tokio government printing-office uses a large number of typecasting machines, and has only purchased after an extended investigation of all typecasters on the market, this purchase is regarded by the manufacturers as a distinct endorsement of their typecaster.

Oriental printers have been quick to adopt the Thompson Typecaster after proving its adaptability to their requirements, as shipments recently made to Canton and Shanghai, China, prove. The government of India, at Lucknow, is using this typecaster, and a Bombay printer has recently installed his second machine.

As no traveling salesmen are employed, the Thompson Type Machine Company generously attributes these sales to its advertisements carried in THE INLAND PRINTER.

The Thompson Type Machine Company has recently installed its typecasters in the offices of the National Print-

ing & Publishing Company, Chicago; Smith-Grieves Type-setting Company, Kansas City; Feldbush-Bowman Company, St. Louis, and Roberts & Son, Birmingham, Alabama.

LATEST IMPROVED PRINTING, CUTTING AND CREAMING PRESS.

Taking the board from the roll, the Kidder Press now before you completes the three units in one operation, and without rehandling. Running at the speed of three thousand impressions per hour, this press can print one or two colors on a form 12 inches by 28½ inches; and any size form in either three or four colors, up to and including 5¾ inches by 28½ inches. A most important feature is that the cutting and creasing form, which is 20 inches by 30 inches, is locked up in the chase, and as readily adjusted as the printing form on any flat-bed press. This point makes it practical for comparatively short runs. Its register is perfect throughout, and for cartonmaking it is a machine worthy of your consideration; capable of turning out a great variety of boxes, from, say, an inch-square carton up to a shirt-waist box.

Eliminate at will the boxmaking feature, and as a straight automatic printing-press, capable of many colors, it will prove a profitable machine.

One quarter inch only is required on the edge of the web for the feed rollers. Interlock your boxes on the form; do away with the one-half inch required every few feet for grippers on sheet-fed presses, and then estimate the saving per one thousand feet of, say, thirty-inch wide stock, running with scarcely any waste with the direction of the web.

The president of a prominent printing company recently saw this machine in operation, and afterward wrote the Gibbs-Brower Company, general agents, 261 Broadway, New York city, as follows:

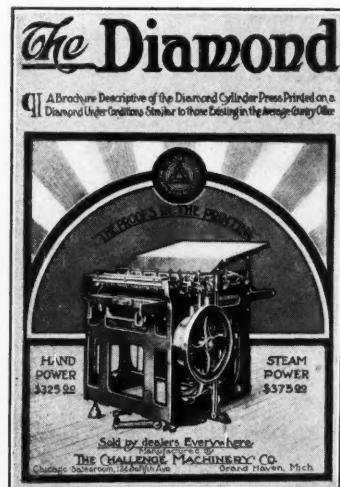
"We wish to thank you for your courtesy in arranging

machine, known as their No. 10 Press, which is built with a single printing head only, and capable of printing half the number of colors obtainable on the No. 14 Press.

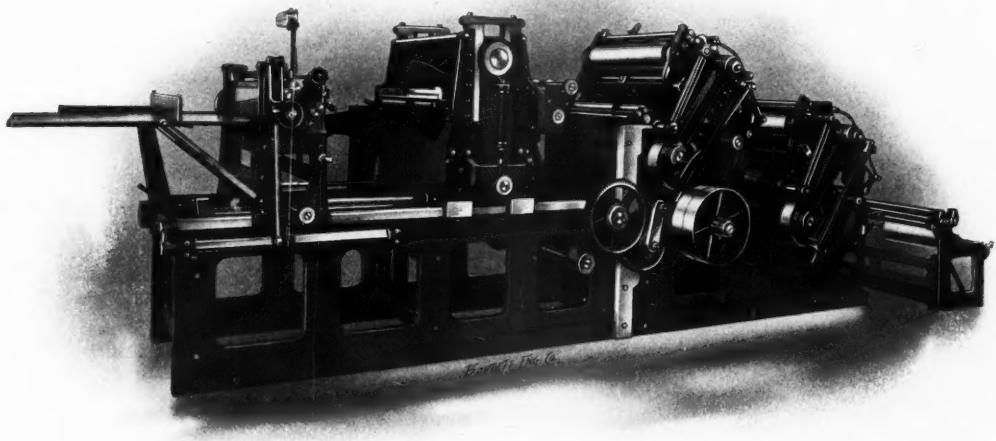
Any further information will be gladly given by addressing the New York office.

A SAMPLE OF DIAMOND CYLINDER PRESSWORK.

We show herewith a reproduction of the title-page of an eight-page brochure, recently issued by the Challenge



Machinery Company, of Grand Haven, Michigan. As the title indicates, it is descriptive of Diamond hand and power



KIDDER PRINTING, CUTTING AND CREAMING PRESS.

so that we could see this press in operation. *It certainly does the work.*

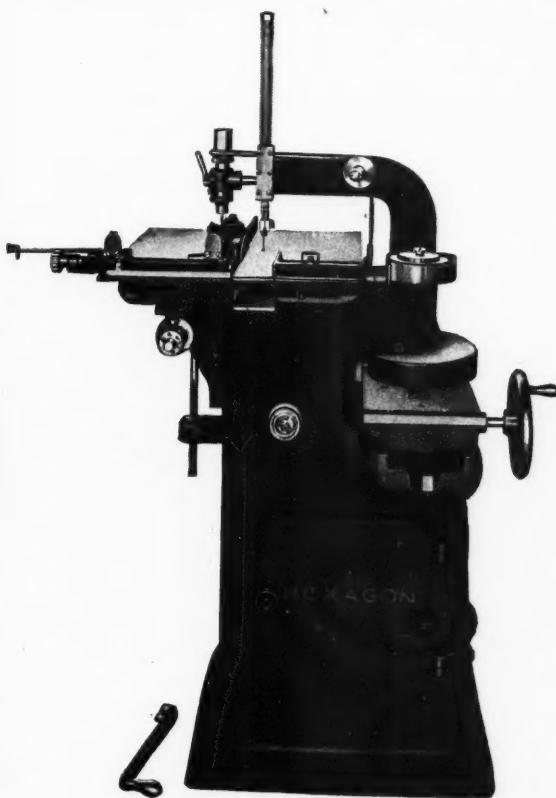
The short, concise, characteristic recommendation of a man of business, which clearly shows he was satisfied.

The Kidder Press Company also manufacture a similar

cylinder presses, and is a sample of Diamond presswork, printed on a Diamond under conditions similar to those existing in the average country newspaper office. If you have not received your copy, send for it at once; it's free for the asking.

THE HEXAGON SAW-PLANER.

It is not one man's time alone that is wasted in trying to get material in shape with inadequate means — his delays go all down the line, adding to the expense. Think this over. Then consider the value of a tool like the illustration. It is the Hexagon Saw-Planer. It is a complete composing-room machine. Among the things it does, it saws, trims, cuts rules, cuts and trims slugs, trims sides of slugs,



THE HEXAGON SAW-PLANER.

undercuts bevels for plate-hooks, undercuts bevels, miters, etc., cuts wood and metal furniture, planes to type-high, routs for two-color work, routs off high places, makes inside mortises, circles, type insertions, drill holes for saw-blade, drills holes for type insertions. The machine is sold on a thirty-day free trial basis. Write to the Hexagon Tool Company, 321 Pearl street, New York, for catalogue.

THE MASTER BUILDERS' COMPANY IN NEW PREMISES.

The Master Builders' Company, of Cleveland, Ohio, has moved its general offices to the Euclid building, Euclid avenue and East Nineteenth street, Cleveland, Ohio. The graphic arts are particularly interested in one of the specialties of this company for the treatment of concrete floors — making them dustless and practically indestructible.

GATCHEL & MANNING SPECIMEN PORTFOLIO.

Gatchel & Manning, designers and engravers in one or more colors, Sixth and Chestnut streets, Philadelphia, Pennsylvania, have issued a specimen portfolio, exhibiting specimens of work, illustrative of machinery, the softness and

brilliancy of effect, with minute attention to detail being both interesting and instructive. Copies of this specimen portfolio will be submitted to any one interested on request.

SOME LINOTYPE GOTHICS.

A new specimen-sheet from the Mergenthaler Linotype Company is entitled "Some Gothic," and makes an interesting display of the various Gothic faces which have been cut for the Linotype use up to date. There are in the neighborhood of fifty different Gothic faces shown, ranging from five to forty-two point.

HENRY DROUET'S ADVERTISING ARGUMENTS.

Mr. Henry Drouet, sales agent for the New Era Press, in his advertisement in the present issue of THE INLAND PRINTER, presents his facts in a manner both unusual and convincing. The plan of doing away with illustrations and presenting a record of accomplishment is sagacious. It will be interesting to follow Mr. Drouet's processes in this method of advertising.

TO MAKE PAPER IN NEW ZEALAND?

New Zealanders want to make paper, but a recent report of their Department of Agriculture does not give them much encouragement. It says:

"The minimum capacity mill that could be calculated on to give any satisfactory return in New Zealand would be one to make about three hundred tons of paper per week. The mill would require a site where there was five thousand horse-power, and where the wood could be got with very small cost of transit. Such a mill would cost, on a good average site in the United States, about \$1,000,000. This contemplates making ordinary news paper. For the manufacture of better quality paper the cost would be considerably increased, and more power required. Owing to the necessity of importing machinery, the cost of the plant would be correspondingly greater in New Zealand."

"The wood chiefly pulped in America is spruce; in Scandinavia it is termed white pine. These woods are comparatively free from turpentine, which characteristic is the principal requirement for pulping purposes. Assuming that New Zealand has suitable woods, that labor would cost about the same as in the United States, and that coal for fuel is available at a cost not exceeding \$5 per ton, then ordinary news paper might be expected to cost about \$40 per ton to produce at the mill site. About twenty-five hundredweight of coal per ton of paper is used in the process of manufacture. Doubt is expressed whether conditions in New Zealand would allow of the establishment of a paper-pulp industry able to compete with paper supplied from countries where the industry is developed on a large scale, with immense resources."

"Some of the finest wood-pulp mills in the world have been recently established in Newfoundland, which is found to possess the natural resources and conditions for the industry in a high degree. The Harmsworth publishing concern, of London, for instance, has recently expended the sum of \$6,000,000 in the purchase of forest areas in the interior of the island, the construction and equipping of mills, building of railway lines and water-side terminals, and generally in the creation of their paper-milling enterprises. An interesting advantage claimed for the Newfoundland forests is that they produce themselves very rapidly after being cut out or burned over, and can be used again in the manufacture of paper and pulp within thirty years." — *The British and Colonial Printer and Stationer.*

FOUR GENERATIONS OF BINGHAMS.

The graduation steps in the development of printing, supply interesting subjects for the study of the artist or scholar, the moving up from the slow and tedious process to the lightning speed of to-day's production reflecting many distinct departures in the art.

Almost within the observation of some of the patriarchs yet on the stage of action and still in touch with the craft, many of these important evolutions in the art have been wrought, one of the prime ones in this connection being the substitution of the composition roller for the awkward and cumbersome buckskin ball for the distribution of ink on the type surface, without which rapid work could not be accomplished.

Authorities are at variance to a considerable extent concerning the origin of the idea which led up to the composition roller, but it is believed to have had its birth in the substance used for transferring colors in the production of pottery in England and which by accident found its way into the printing-office.

For almost three centuries after Caxton introduced printing into England the forms were inked with buckskin balls, and with the advent of the cylinder press effort was made to supersede this process with leather-covered cylinders, but the plan proving unsatisfactory, a later experiment adopted the preparation composed of glue and "treacle," as molasses is called in the mother country. For years this composition served its purpose, and it has since been perfected by the addition of glycerin to the mass.

With the centralizing of the printing industry, together with its tremendous growth, came the creation of the need for the special lines, such as have now become so prominent. Of these rollermaking is among the most important. The father of this branch of effort as well as the pioneer in the industry in the United States was Samuel Bingham, one of the noted printers of the last century and the father of Millard F. Bingham, of Chicago.

Samuel Bingham was a native of Hanover, New Hampshire, the seat of famed Dartmouth College. He was born in 1789, the period which ushered in the French revolution. While a child his father died and his support devolved upon the mother, who, to maintain herself and the boy, received the students of Dartmouth in her home. Among others who accepted her hospitality was the great Daniel Webster. Death deprived the lad of his sole protector, and at the age of eleven he was bound by the Orphans' Court to apprenticeship at the printing business. After mastering the trade as far as possible he went to Albany, New York, where he became contemporary with Joel Munsell, whose book margins made him celebrated. From Albany he went to Philadelphia, where he did his first work as a journeyman. From Philadelphia he went to New York and secured employment with Harper Brothers, and later with Daniel Fanshaw, recognized as the greatest printer of his day, with whom he remained many years.

It was while working with Fanshaw, who was a very ingenious printer, that experiments were being made with the roller composition. In 1826 Fanshaw consulted Samuel Pike, his foreman, and requested him to select his most trustworthy workman to whom he might impart the system which he desired to install. Samuel Bingham was the man, and the secret was introduced. Like other processes in the development of the art, it could not be confined to the place where it began, and in a short time other establishments in New York had it and it soon spread to Philadelphia and Boston.

The honor of starting up and running the first cylinder press, a Napier make imported from England, belongs to

Samuel Bingham. This was in the office of Clayton & Co., then on Broadway, New York, opposite Trinity Church. From the patterns, which were made from this press, the famous printing-press firm of Hoe & Co. began in a small way the manufacture of presses.

Samuel Bingham began work with Harper & Brothers in 1840, and nine years later embarked in the rollermaking business, locating in William street, later removing to No. 5 Spruce street, under the shadow of the old Tribune building. In 1857 he moved to No. 27 Beekman street, in the building occupied by Connor's Type Foundry, which was destroyed by the disastrous conflagration of 1862. He commenced again near the old stand at No. 13 Spruce street. Here he remained until old age compelled retirement, and he died in 1876, at the ripe age of eighty-seven. After his retirement his sons removed the business, in 1871, to No. 31 Rose street, and by their enterprise expanded their trade to immense proportions.

It may truthfully be said that roller and roller-composition manufacturing became a distinct industry when Samuel Bingham began business in 1849. As he was the first to make a roller in the United States, it would seem that he was destined to lay the foundation of a business that has its ramifications throughout the country.

Millard F. Bingham, whose portrait is given herewith, is the youngest brother of the family, and was born in the city of New York in 1847, shortly before his father was commencing the business that has made the name so famous. He entered his father's establishment, as his brothers had done before him, and, after years of application, acquired a knowledge of this business. In 1877 Millard moved west, selecting Chicago as the field of his labors, and the success that has attended his venture has vindicated the wisdom of his choice. In connection with his patented roller-casting machines, so well known through their being extensively advertised as the "Gatling Guns," his name has become a household word among printers at home and abroad.

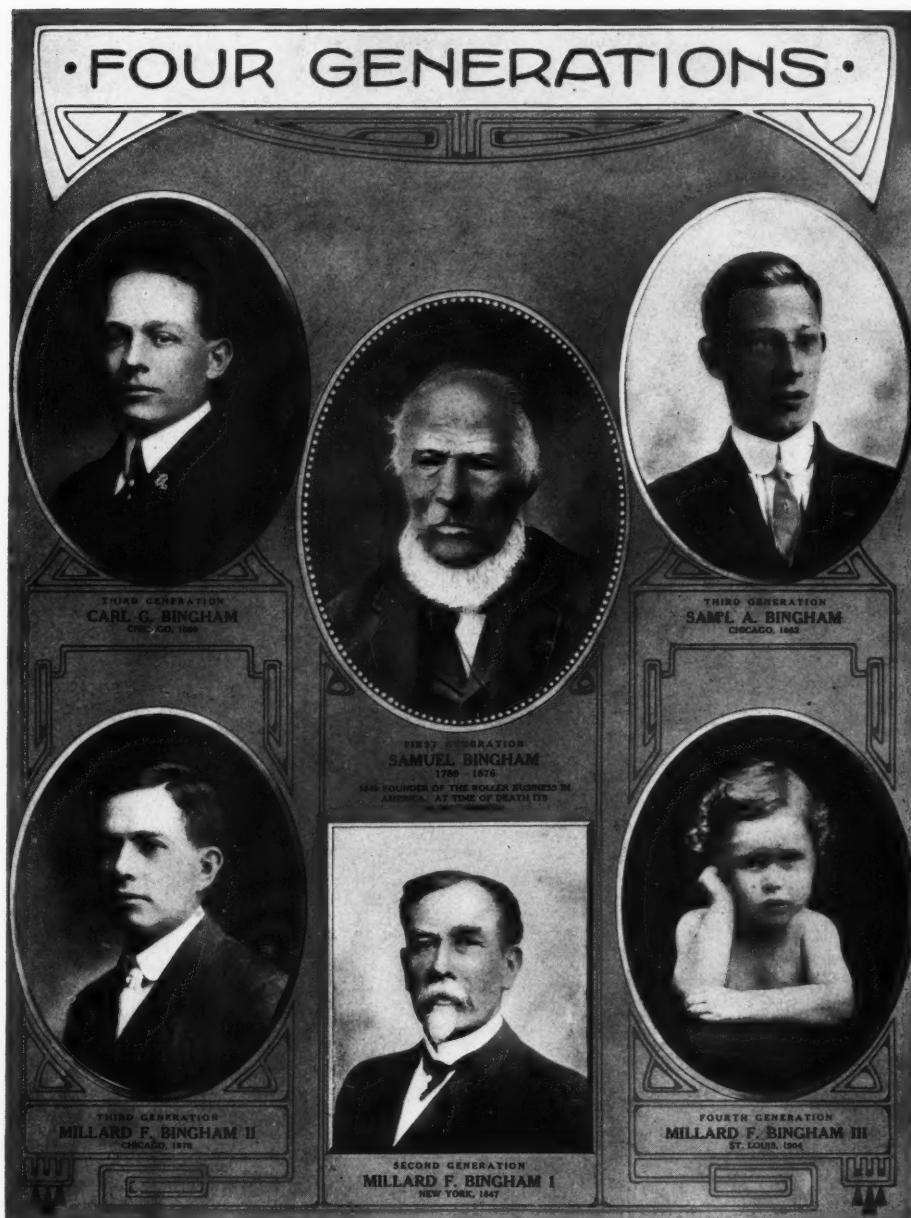
His latest achievement was the erection, in less than six months, of a building at 636-704 Sherman street, Chicago, to be devoted entirely to the manufacture of printers' rollers, and in which he has embodied all the improvements which his fifty years of experience as a practical rollermaker have made possible. Like everything else in his particular line to which he has devoted his energies, it is a masterpiece of design for convenience and economical manufacture of printers' rollers, giving as it does over thirty thousand square feet of usable floor-space. He moved the plant into these magnificent quarters the early part of July of the present year.

M. F. Bingham II. was born in Chicago in 1878. He attended the public schools, and, in 1898, graduated from the Technical High School, now a part of Chicago University. He entered business with his father the same year, and is now vice-president of the corporation and in charge of the St. Louis branch of the company.

Carl G. Bingham was born in Chicago in 1880. He was educated in the public schools of Chicago, and graduated in 1902 from the Stevens Institute, Hoboken, New Jersey. He entered his father's establishment in Chicago the same year, and is now secretary of the corporation.

Samuel A. Bingham was born in Chicago in 1882. He graduated from the public schools and entered Cornell University, graduating in 1905. He entered the business with his father and two brothers the year of his graduation.

Millard F. Bingham III. was born in St. Louis in 1904, and is the beginning of the fourth generation of the name. It is expected he will enter the business when he has reached the proper age.



CARL G. BINGHAM,
Chicago, 1880.

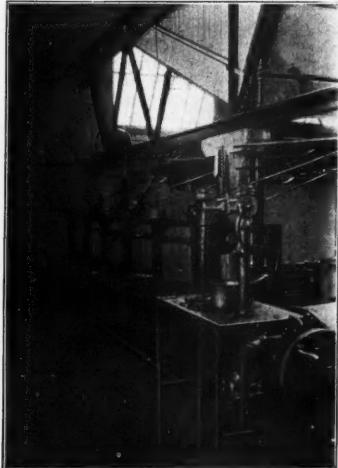
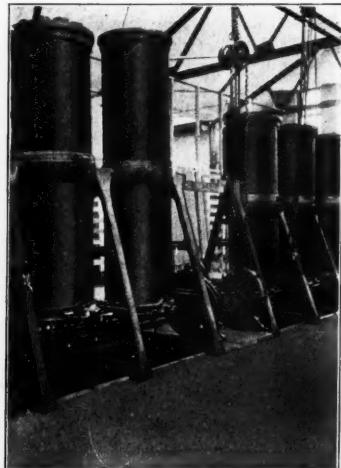
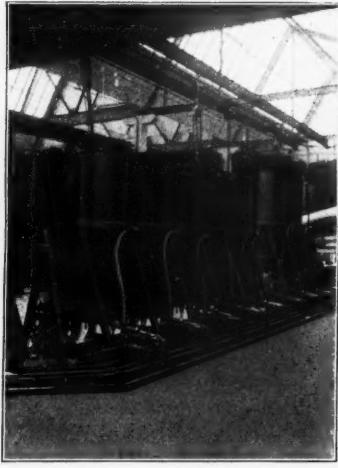
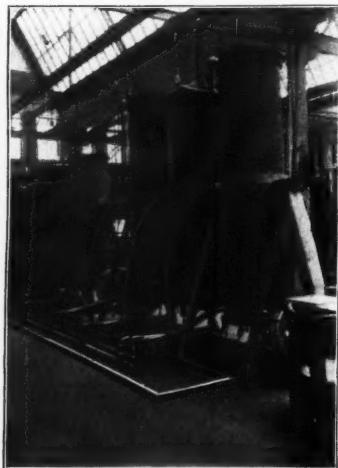
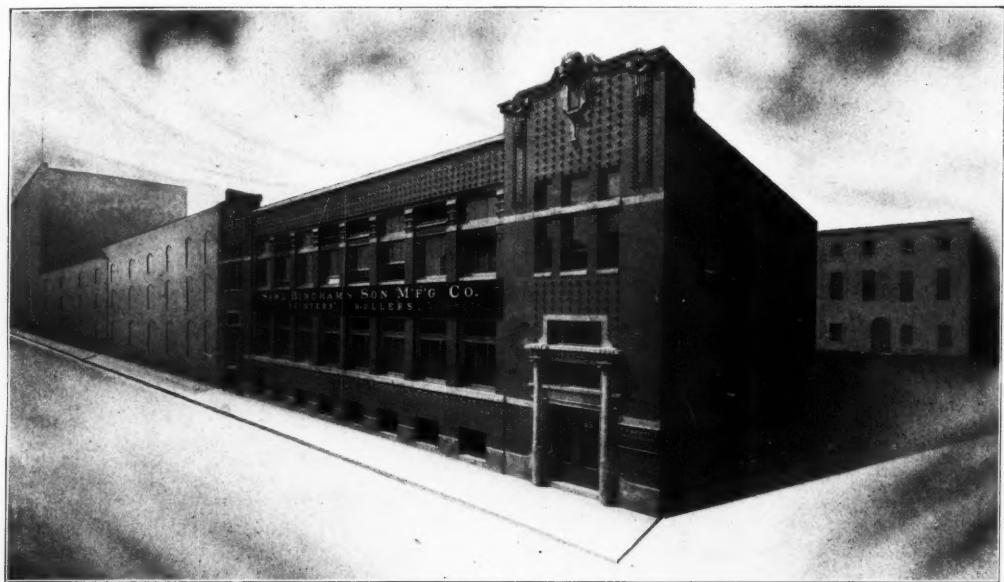
MILLARD F. BINGHAM,
Chicago, 1878.

SAMUEL BINGHAM,
1789 — 1876.

MILLARD F. BINGHAM,
New York, *1847.

SAMUEL A. BINGHAM,
Chicago, 1882.

MILLARD F. BINGHAM,
St. Louis, 1904.



SAMUEL BINGHAM'S SON MANUFACTURING COMPANY, 636-704 SHERMAN STREET, CHICAGO.
Façade of new building and some interior views.

THE INLAND PRINTER

A. H. MCQUILKIN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY.

NEW YORK OFFICE: Tribune building, City Hall square.

VOL. XLVIII. OCTOBER, 1911. NO. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

SUBSCRIPTION RATES.

One year, \$3.00; six months, \$1.50, payable always in advance.
Sample copies, 30 Cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, three dollars; to all other countries within the postal union, postage prepaid, three dollars and eighty-five cents, or sixteen shillings per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news-dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfill honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

W. H. BEERS, 40 St. John street, London, E. C., England.
 JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C. England.
 RATHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
 RATHBY, LAWRENCE & Co. (Limited), Thanett House, 231 Strand, London, W. C., England.
 PENROSE & Co., 109 Farringdon Road, London, E. C., England.
 WM. DAWSON & Sons, Cannon House, Breams buildings, London, E. C. England.
 ALEX. COWAN & Sons (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
 ALEX. COWAN & Sons (Limited), Wellington, New Zealand.
 F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
 G. HEDLER, Nürbergerstrasse 18, Leipzig, Germany.
 H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
 JOHN DICKINSON & Co. (Limited), Capetown and Johannesburg, South Africa.
 A. OUDSHOORN, 179 rue de Paris, Charenton, France.
 JEAN VAN OVERSTRAETEN, 3 rue Villa Hermosa, Brussels, Belgium.

WANT ADVERTISEMENTS.

Prices for this department: 40 cents for each ten words or less; minimum charge, 80 cents. Under "Situations Wanted," 25 cents for each ten words or less; minimum charge, 50 cents. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order. The insertion of ads. received in Chicago later than the 15th of the month preceding publication not guaranteed.**

ADDRESSES WANTED.

THE ARMSTRONG PRINTERY, of Walla Walla, Wash., wants the addresses and occupations of the following persons: E. V. Chase, Clarence Engle, L. A. Hepburn, J. L. Johnson, Wilbur A. Legette, C. M. Mumby, J. Heyman, R. H. Keene, J. W. McMinn.

BOOKS.

"COST OF PRINTING," by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. 74 pages, 6 $\frac{1}{2}$ by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

PAPER PURCHASERS' GUIDE, by Edward Siebs. Contains list of all bond, flat, linen, ledger, cover, manila and writing papers carried in stock by Chicago dealers, with full and broken package prices. Every buyer of paper should have one. 25 cents. THE INLAND PRINTER COMPANY, Chicago.

PRICES FOR PRINTING, by F. W. Baltes. Complete cost system and selling prices. Adapted to any locality. Pocket size. \$1 by mail. THE INLAND PRINTER COMPANY, Chicago.

TO LOVERS OF ART PRINTING.—A limited edition of 200 numbered copies of Gray's "Elegy Written in a Country Churchyard," designed, hand-lettered and illuminated in water-colors by F. J. Trozise. Printed from plates on imported hand-made paper and durably and artistically bound. Price, boxed, \$2 postpaid. THE INLAND PRINTER CO., Chicago.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

ADMINISTRATOR'S SALE.—A going job-printing plant, known as the Griswold Press, inventoried at \$25,000 and heretofore doing a business of \$100,000 a year. Death of owner and unwillingness of widow to continue the business is only reason for selling. JOHN STENGER, Administrator, 403 Whirney bldg., Detroit, Mich.

CALIFORNIA NEWSPAPER FOR SALE.—Morning daily in city of 15,000 population; only morning and Democratic paper in county of 30,000; manufacturing town with large pay-roll; located on deep water and railroad; an hour-and-a-half ride from San Francisco; healthy and growing city, splendid climate, city surrounded by rich farming and fruit country; complete plant for newspaper and job work located in concrete building; cheap electric power; gross revenue \$1,880 per month, with total expense of \$1,380 per month; owner desires to sell, owing to physical inability to manage plant; cash proposition only. For further particulars, price, etc., address JAMES & WALKER, 1230 Call bldg., San Francisco, Cal.

I HAVE FOR SALE controlling interest in an up-to-date lithographing and printing plant, best of location and opportunity; \$50,000 will get control of plant, will invoice over \$100,000. Address L 513, care INLAND PRINTER.

FOR SALE.—A modern printing plant close to New York city in city of 35,000, with income-producing advertising features and established job business, can be purchased by responsible party acting quickly. Owner going to Europe for two years' trip. L 519.

FOR SALE.—Engraving plant, located in the South, well-established business of 12 years. Thoroughly equipped and up to date, an exceptionally good opportunity for some one to step right into a good, paying business. Good reason for selling, and unless you have the cash and mean business, do not answer. L 501.

FOR SALE.—Well-equipped job-printing and publishing plant in the fastest-growing city in the South. Present population, 135,000. Magnificent opportunity to grow in a growing place. Consideration, \$25,000. L 492.

IDEA—I have an idea, which will bring enormous profits to printer that has the right plant, courage and money. It's no get-rich-quick scheme, as it will require time. Better than best invention. Before I will make you familiar with it, bond \$10,000 required that you will not disclose nor use it directly or indirectly in case we would not come to terms. If interested in this excellent idea, communicate with me. L 504.

GOLD INK—At Last a Success!

"OROTYP" combines perfect working qualities with a brilliant, smooth, finished appearance. We shall be glad to demonstrate this fact to any interested printer by shipping a one-pound can on approval. Light Gold, Deep Gold, Copper and Aluminum—\$3.00 per pound. Liberal discounts to jobbers.

Manufactured by THE CANADIAN BRONZE POWDER WORKS
 Montreal — Toronto — Valleyfield.

Sole Agent and Distributor
 in the United States:

JAS. H. FURMAN, 186 N. La Salle Street, Chicago
 100 William Street, New York

THE INLAND PRINTER

NOTICE — Having a job-printing plant, also engaged in other business which requires most of my time, will sell job plant complete, or one-half interest to printer capable of running printing end. For particulars, write B. B. O'NEALE, Clarksburg, W. Va.

PUBLISH a magazine in your county. Write to-day for our ready prints. UNITED MAGAZINES PRESS, Main and Market, St. Louis, Mo.

Publishing.

WE WANT a small trade or class publication which can be bought cheap. HARRIS-DIBBLE COMPANY, Masonic bldg., New York city.

ENGRAVING METHODS.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs at any drug store about 75 cents. Circular and specimens for stamp. THOMAS M. DAY, Box 12, Windfall, Ind.

FOR SALE.

BOOKBINDERS' MACHINERY — Rebuilt Nos. 3 and 4 Smyth book-sewing machines, thoroughly overhauled and in first-class order. JOSEPH E. SMYTH, 634 Federal st., Chicago.

FOR SALE — Blackleading machine; single brush; Ostrander make; \$90. ERIE ELECTROTYPE WORKS, Erie, Pa.

FOR SALE — Cases, news and italic cases; in good condition; will sell cheap. THE H. O. SHEPARD CO., 632 Sherman st., Chicago, Ill.

FOR SALE — C. & P. Jobber, 8 by 12 inch, foot power. Attachments, complete outfit, type, etc., for printing cards, letter-heads, etc. All perfect and almost new; \$50 takes it, complete. B. A. CHISHOLM, Springfield, Ohio.

FOR SALE — Rebuilt and secondhand paper cutters: 32-inch Oswego, power; 44-inch Brown & Carver, hand clamp; 63-inch Brown & Carver Automatic, with treadle and hand clamp; 25-inch Golding, power; 30-inch Challenge, hand clamp, power; 33-inch Sheridan Automatic; 34-inch Seybold Holyoke, plunger style; 44-inch Seybold Twentieth Century; 45-inch Kent Automatic; 48-inch Sanborn Star; 56-inch Sanborn Keystone; 64-inch White Automatic. Particulars and prices on request. OSWEGO MACHINE WORKS, Oswego, N. Y.

FOR SALE — Simplex typesetting machine and 1,000 pounds of 10-point type — old-style roman; a good investment for a country newspaper in a small office. Low price for a quick sale. REAL ESTATE PTG. & PUB. CO., 9 and 11 N. High st., St. Louis, Mo.

FOR SALE — Universal, 14 by 22 inside measure, to make room for larger machine. Is in first-class condition. A. JERGENS CO., Cincinnati, Ohio.

GOSS PERFECTING PRESS — 8 and 12 page Clipper, 8 iron tables, steam-table furnace, stereotyping outfit, all complete, except rollers for press, in first-class condition; cost new, \$9,000; cash price, \$2,000. L 500.

HELP WANTED.**Estimators.**

WANTED — An estimator. A thorough knowledge of the printing business required. A man experienced in correspondence preferred. The position is permanent and offers every opportunity for advancement. References required. L 447.

Foremen, Managers and Superintendents.

WANTED — Working foreman to take complete charge mechanical department of medium-sized, up-to-date shop; Monotype, three platen, cylinder and complete bindery; permanent position and brilliant future for man of ability to get work out right; state salary and full particulars in first letter. BOTZ & SONS PRINTING CO., Sedalia, Mo.

Pressmen.

GORDON PRESSMAN WANTED to look after Chandler & Price presses; Northwest; wages \$15 to start. L 359.

Salesmen.

PRINTING SALESMAN of exceptional ability and experience in selling best grade catalogue work; splendid opportunity. GRIFFITH-STILLINGS PRESS, Boston, Mass.

INSTRUCTION.

A BEGINNER on the Mergenthaler will find the THALER KEYBOARD invaluable; the operator out of practice will find it just the thing he needs; exact touch, bell announces finish in line; 22-page instruction book. When ordering, state which layout you want — No. 1, without fractions; No. 2, two-letter with commercial fractions, two-letter without commercial fractions, standard Junior, German. THALER KEYBOARD COMPANY, 505 "P" st., N. W., Washington, D. C.; also all agencies Mergenthaler Linotype Company. Price, \$4.

N. E. LINOTYPE SCHOOL, 7 Dix place, Boston, Mass. Six-machine plant, run solely as school; liberal hours, thorough instruction; our graduates succeed. Write for particulars before deciding.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which will be furnished free upon receipt of stamped, self-addressed envelope. THE INLAND PRINTER COMPANY, 632 Sherman st., Chicago.

All-around Men.

YOUNG MAN, with 12 years' all-around experience as pressman and compositor, desires position in city or country. L 518.

Artists.

ARTIST — Retoucher and designer wants to make a change. L 166.

Bookbinders.

ALL-AROUND bookbinder wishes to change, West or Southwest preferred. L 497.

BINDERY FOREMAN, practical man, good executive, thoroughly experienced in all branches, is looking for a good printing house, to take charge of their bindery. L 459.

BOOKBINDER — Edition forwarder and gilder, with some experience as finisher; wants to change location; 8 years with present firm. L 484.

BOOKBINDER FOREMAN, thoroughly competent on any work, loose-leaf expert, wishes position. FRED KORSMEIER, 59th and Agnes st., Kansas City, Mo.

Compositors.

ALL-AROUND HIGH-CLASS PRINTER, can do hand-lettering and design-ing, wants to connect with a growing, up-to-date printing-office in Chi-cago; union. L 490.

Electrotypers.

ELECTROTYPER — Man of good appearance and education, familiar with office details and capable of looking after outside work, with 10 years' experience, desires position in New York city or vicinity; has practical experience as pressman. L 299, care INLAND PRINTER, Tribune bldg., New York city.

Engravers.

COLOR ETCHER (Scotch), with first-class London experience, seeks charge of department. L 508.

Foremen, Managers and Superintendents.

COMPOSITOR, union, good all-around man, expert estimator, with ability to push out work, able to take charge of small or medium-sized office, seeks situation, western territory. Address PRINTER, 4881 King st., Denver, Colo.

MANAGER OR SUPERINTENDENT of the mechanical department of a first-class letterpress or lithographic plant. Thoroughly competent in all details from the art department to sweeping floor. Discipline, system, economy and energy combined. Equally competent in office or selling capacity, but prefers mechanical. Five years in present position as manager. Will consider any proposition of \$3,000 salary or over. Best of references. L 407.

MANAGER, SALES MANAGER or superintendent, thoroughly familiar with all branches of the business, especially high-grade catalogue and commercial work, also with the installation and operation of cost system. Capable executive and estimator. At present sales manager. Give full information and salary first letter. L 510.

PRESSROOM FOREMAN, practical man in lithograph and letterpress departments, adapted to finest color and process work and embossing, offset on two and three color presses, automatic feeders. FOREMAN, care Ryerson, 233 34th st., Brooklyn, N. Y.

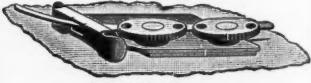
PRINTER FOREMAN — A journeyman union printer, of twenty-seven years' experience, with thorough knowledge of all details of printing, newspaper, book and job, and who can superintend or manage the largest establishment, wants the position of manager, foreman or superintendent of a large daily paper or a first-class job-printing house. Highest credentials as to character, capacity and executive ability. L 494.

Foremen, Managers and Superintendents.

PRINTING SUPERINTENDENT OR MANAGER — Man with exceptional experience, will make change October 1, long experience as printer, foreman, superintendent and manager, 35 years of age, good executive and organizer, familiar with paper stock, experienced estimator, successful salesman. Prefer medium-size city in South or Middle West. If you are looking for a high-grade result-getter, write L 109, care INLAND PRINTER.

Make-ups.

SITUATION WANTED — By a make-up and lock-up, on a weekly or monthly; experienced, all-around printer. L 503.

QUICK ON  Megill's Patent SPRING TONGUE GAUGE PINS \$1.20 per doz. with extra tongues.	MEGILL'S Automatic Register Gauge automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan. Only \$4.80. E. L. MEGILL, Pat. and Mfr. 60 Duane Street From us or your dealer. Free booklets.	VISE GRIP  Megill's Patent DOUBLE - GRIP GAUGES \$1.25 set of 3 with extra tongues.
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Operators and Machinists.

FIRST-CLASS MACHINIST, with references, desires position; union. Address JOHN P. L. McHALE, 35 DeRussey st., Binghamton, N. Y.

JOB-NEWS COMPOSITOR — A-1, wishes position; experienced job and news make-up; Mergenthaler linotype machinist-operator; all-around man; up-to-date method. Union preferred. L. J. WALTERS, Salem, N. J.

Pressmen.

A FIRST-CLASS CYLINDER PRESSMAN desires a change, prefer to have charge of pressroom. Up to date and reliable, can give any information desired. Address PRESSMAN, 1643 W. 4th st., Davenport, Iowa.

DUPLEX PRESSMAN of extraordinary ability desires position on either 8 or 12 page angle-bar Duplex press, 12-page preferred; results guaranteed and can also furnish the very best reference. L 481.

PRESSMAN, thoroughly competent in every line of the business, desirous of taking charge; references. Price determined on demonstration of ability. Will go anywhere, but South or Pacific Coast preferred. L 491.

PRESSMAN, who at the present time is superintendent of a pressroom for a well-known high-grade catalogue and color-printing house in New York city, and who thoroughly understands presswork, having good executive ability to handle help for the production of good work economically, wishes to locate in the Middle West in a similar position. L 505.

PRESSROOM SUPERINTENDENT — Experience in largest houses, finest magazine and color work. First-class references. L 507.

SITUATION WANTED as working foreman by cylinder and web pressman. 15 years' experience. L 514.

Proofreaders.

PROOFREADER, experienced on book and scientific work, employed by a large publishing house, desires change of position. L 495.

Rulers.

WANTED — Position by a first-class paper ruler; married; good habits and can give good references. L 480.

Stonemasons.

STONEMAN-COMPOSITOR — Experienced on blank-book, catalogue and commercial work; understand mechanism of Linotype; can lay out work; age 24; non-union; \$22.50 lowest. L 485.

BUSINESS DIRECTORY.**Advertising Blotters.**

AN ATTRACTIVE BLOTTER sent out each month is the best advertising a printer can use. We furnish a three-color cut and copy to one printer in a town or city. They will build business for you. Try it. Samples free. WM. J. PLATT & CO., Adv. Specialists, Bridgeport, Conn.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color plates, strong wording and complete "layout" — new design each month. Write to-day for free samples and particulars. CHAS. L. STILES, 230 North 3d st., Columbus, Ohio. 8-12

Bookbinders' and Printers' Machinery.

DEXTER FOLDER COMPANY, Pearl River, N. Y. Folding machines, automatic feeders for presses, folders and ruling machines. 2-12

Bookbinders' Supplies.

SLADE, HIPP & MELOY, Incpd., 157 W. Lake st., Chicago. Also paper-box makers' supplies. 1-12

Calendar Manufacturers.

HEAVY EMBOSSED bas-relief calendars. America's classiest line. Black and white, three-color and hand-tinted. SMITH-HECHT CO., Indianapolis, Ind. 12-11

Case-making and Embossing.

SHEPARD, THE H. O., CO., 632 Sherman st., Chicago. Write for estimates. 1-12

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Electric-welded steel chases for job and cylinder presses. 7-12

Copper and Zinc Prepared for Half-tone and Zinc Etching.

AMERICAN STEEL & COPPER PLATE COMPANY, THE, 116 Nassau st., New York; 610 Federal st., Chicago; Mermod-Jaccard bldg., St. Louis, Mo. Satin-finish plates. 6-12

"IT DOES NOT TARNISH"

"Cramain-Gold" is a soft, pliable, brilliant, beaten Metal Leaf, easily applied—and non-tarnishing. Less than half the cost of genuine gold.

SAMPLES AND PRICES ON REQUEST

Cost Systems and Installations.

COST SYSTEMS designed and installed to meet every condition in the graphic trades. Write for booklet, "The Science of Cost Finding." THE ROBERT S. DENHAM CO., 342 Caxton bldg., Cleveland, Ohio. 10-11

Counters.

HART, R. A., Battle Creek, Mich. Counters for job presses. Also paper joggings, "Giant" Gordon press-brakes. Printers' form trucks. 5-12

Cylinder Presses.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Babcock drums, two-revolution and fast new presses. 7-12

Electrotypes and Stereotypes.

H. F. McCAFFERTY CO., nickelotyping and fine half-tone work. 141 East 25th st., New York. Phone, 5286 Madison square. 3-12

Electrotypes' and Stereotypes' Machinery.

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st. 11-11

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, office and salesrooms, 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Company, Boston-New York. 2-12

Embossers and Engravers—Copper and Steel.

FREUND, WM., & SONS, est. 1865. Steel and copper plate engravers and printers, steel-die makers and embossers. Write for samples and estimates. 16-20 E. Randolph st., Chicago. 4-12

Embossing Composition.

STEWART'S EMBOSsing BOARD — Easy to use, hardens like iron; 6 by 9 inches; 3 for 40c, 6 for 60c, 12 for \$1, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Embossing Dies.

YOUNG, WM. R., 121-123 N. Sixth st., Philadelphia, Pa. Printing and embossing dies, brass, steel, zinc; first-class workmanship. 7-12

Grinders and Cutting-room Specialties.

WE SELL to printers, lithographers and related trades, and satisfy them because of a knowledge of what is required. Our personal service makes our patrons satisfied customers. Our specialties: High-grade paper-cutting knives; cutting sticks (all sizes); K. K. knife lubricator, takes place of oil and soap; K. K. paper-slip powder, better than soapstone. Also expert knife grinders. Prices right. E. C. KEYSER & CO., 722 S. Clark st., Chicago. 6-12

Gummed Labels and Advertising Stickers.

STANDARD PUB. CO., Vineland, N. J. Gummed labels and stickers for the trade. Send for catalogue.

Gummed Papers.

IDEAL COATED PAPER CO., Brookfield, Mass. Imported and domestic guaranteed noncurling gummed papers. 5-12

JONES, SAMUEL, & CO., Waverly Park, N. J. Our specialty is Non-curling Gummed Paper. Stocks in every city. 2-12

Gummed Tape in Rolls and Rapid Sealing Machine.

JAMES D. MC LAURIN & CO., INC., 127 White st., New York city. "Bull-dog" brand gummed tape. Every inch guaranteed to stick. 6-12

Ink Manufacturers.

AMERICAN PRINTING INK CO., 2314-2324 W. Kinzie st., Chicago. 3-12

Job Presses.

GOLDING MFG. CO., Franklin, Mass. Golding Jobbers, \$200-\$600; Emboresser, \$300-\$400; Pearl, \$70-\$214; Roll-feed Duplex, Triplex, 8-12

Machine Work.

CUMMINGS MACHINE COMPANY, 238 William st., New York. Estimates given on automatic machinery, bone-hardening, grinding and jobbing. Up-to-date plant; highest-grade work done with accuracy and despatch. 1-12

Machinery.

BARNHART BROTHERS & SPINDLER, Chicago. New; rebuilt. 7-12

MANUFACTURED BY

CRAMER & MAINZER - Faerth, Bavaria

SOLE AGENT AND DISTRIBUTOR IN THE UNITED STATES

JAMES H. FURMAN

186 N. La Salle Street - - - Chicago, Ill.
165 Broadway - - - - New York

Reputable representatives wanted in all principal cities

Mail Lists.

LET US SET UP YOUR MAILING LIST — We will set up your mailing list in brand-new 10-point type, charging you 45 cents per pound for the new type and nothing for setting it up. LEICHT PRESS, Dept. I, Winona, Minn. 10-11

Mercantile Agency.

THE TYPO MERCANTILE AGENCY, Central Offices, 160 Broadway, New York; Western Office, 108 La Salle st., Chicago. The Trade Agency of the Paper, Book, Stationery, Printing and Publishing Trade. 7-12

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC COMPANY, 527 W. 34th st., New York. Electric equipments for printing-presses and allied machines a specialty. 3-12

Paper Cutters.

DEXTER FOLDER CO., Pearl River, N. Y., manufacturers of automatic-clamp cutting machines that are powerful, durable and efficient. 2-12

COLDING MFG. CO., Franklin, Mass. Lever, \$130-\$210; Power, \$240-\$600; Auto-clamp, \$450-\$600; Pearl, \$40-\$77; Card, \$8-\$40. 8-12

OSWEGO MACHINE WORKS, Oswego, New York. The Oswego, Brown & Carver and Ontario — Cutters exclusively. 4-12

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-12

Photoengravers.

BLOMGREN BROTHERS & CO., 512 Sherman st., Chicago. Photo, half-tone, wood engraving and electrotyping. 11-11

SHEPARD, THE HENRY O., CO., illustrators, engravers and electrotypers, three-color process plates. 632 Sherman st., Chicago. 12-11

Photoengravers' Machinery and Supplies.

THE OSTRANDER-SEYMOUR CO., General Offices, Tribune bldg., Chicago. Eastern Office, 38 Park Row, New York. Send for catalogue. 1-12

WILLIAMS-LLOYD MACHINERY COMPANY, headquarters for photoengravers' supplies. Office and salesrooms: 638 Federal st., Chicago. Eastern representatives: United Printing Machinery Co., Boston-New York. 2-12

Photoengravers' Screens.

LEVY, MAX, Wayne av. and Berkeley st., Wayne Junction, Philadelphia, Pa. 8-12

Presses.

GOSS PRINTING PRESS COMPANY, 16th st. and Ashland av., Chicago, manufacturers newspaper perfecting presses and special rotary printing machinery. 1-12

HOE, R., & CO., New York and London. Manufacturers of printing, stereotyping and electrotyping machinery. Chicago office, 7 S. Dearborn st. 11-11

THOMSON, JOHN, PRESS COMPANY, 253 Broadway, New York; Fisher bldg., Chicago; factory, Long Island City, New York. 10-11

Pressroom Utilities.

SAVES ITS COST EVERY DAY. What does? A Tympan Gauge Square; 25 cents from all dealers. 10-11

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; First av. and Ross st., Pittsburgh; 706 Baltimore av., Kansas City; 52-54 S. Forsyth st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 675 Elm st., Dallas, Tex.; 135 Michigan st., Milwaukee, Wis.; 919-921 4th st., So., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa. 8-12

BINGHAM BROTHERS COMPANY, 406 Pearl st., New York; also 521 Cherry st., Philadelphia. 10-11

BUCKIE PRINTERS' ROLLER CO., 714 S. Clark st., Chicago; St. Louis, Detroit, St. Paul; printers' rollers and tablet composition. 6-12

MILWAUKEE PRINTERS' ROLLER CO., 372 Milwaukee st., Milwaukee, Wis. Printers' rollers and tablet composition. 1-12

WILD & STEVENS, INC., 5 Purchase st., cor. High, Boston, Mass. Established 1850. 2-12

Printers' Supplies.

BARNHART BROTHERS & SPINDLER, 168-172 W. Monroe st., Chicago. Scientific printing-office equipments. 7-12

Proof Presses for Photoengravers and Printers.

SHNIEDEWEND, PAUL, & CO., 631 W. Jackson blvd., Chicago. 7-12

Special Machinery.

GEORGE W. SWIFT, JR., designer and manufacturer of special machinery for manufacturing and printing paper goods. BORDENTOWN, N. J. 8-12

Stereotyping Outfits.

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The printing business that is built right, that grows with the least effort, is the business that is built on up-to-date methods. If you want to hold your customer, don't wait for him to see his competitor's booklet printed on Cameo paper by some other printer. A man need not be an expert to appreciate the quality of Cameo results. It enriches illustrations, deepens half-tones and dignifies type.



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Use deeply-etched half-tone plates, about 150-line is best. Make your overlay on slightly thicker paper than for regular coated. Build up an even grading from high lights to solids.

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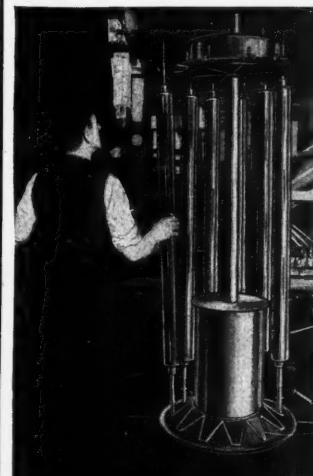
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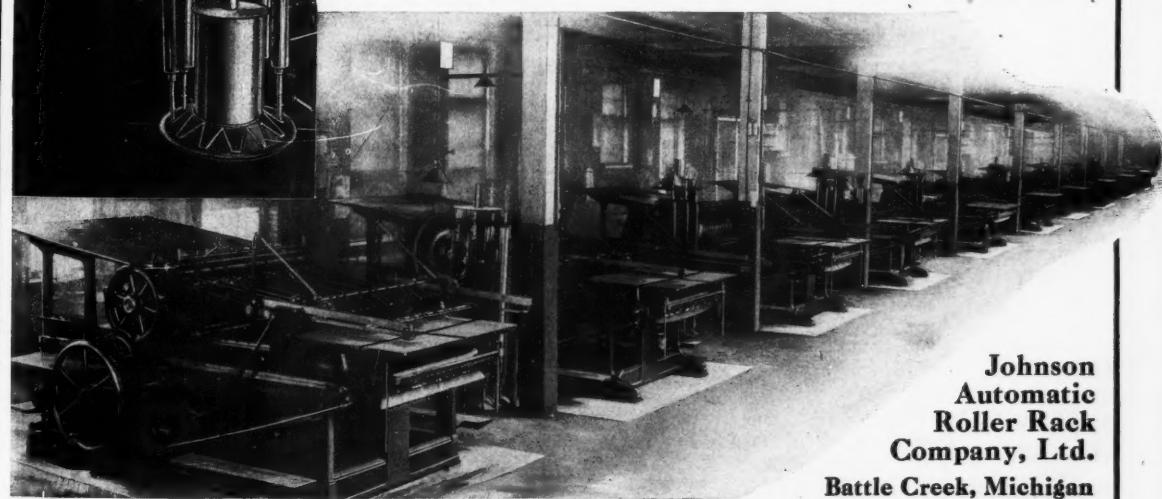


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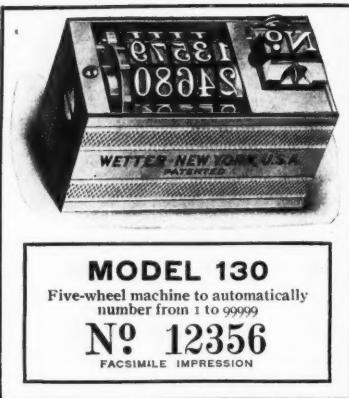
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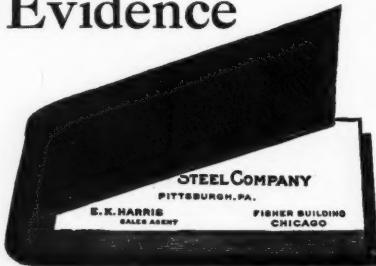
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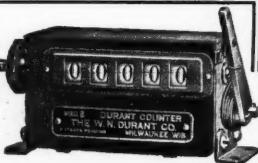
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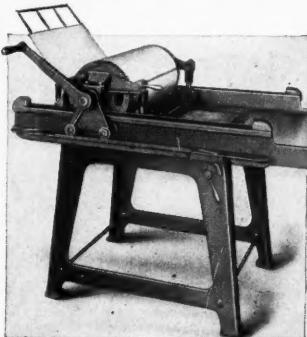
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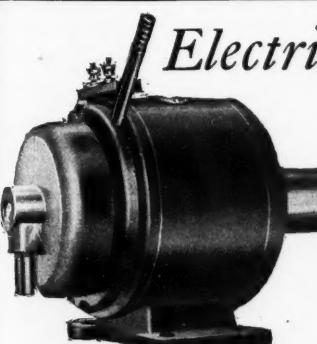
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Special $\frac{1}{4}$ h. p. alternating current motor, with variable speed control, for job presses up to 12 x 15 size, \$35.00; direct current, similar size, \$20.00 and upward.

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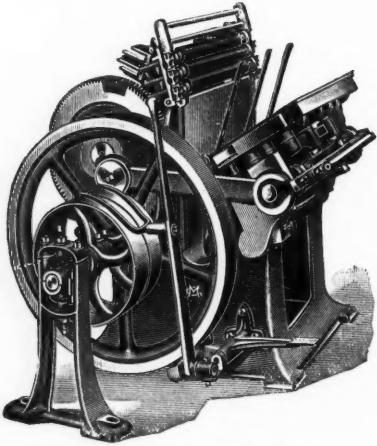
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$\frac{1}{4}$ H. P. Alternating, with Speed Variation.

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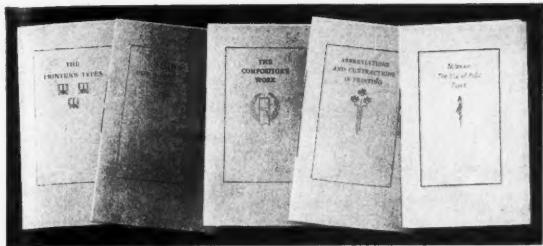
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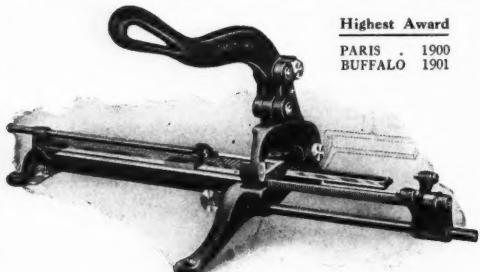
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WANNER

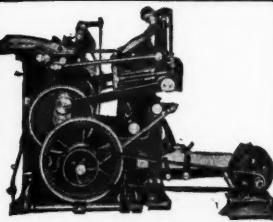
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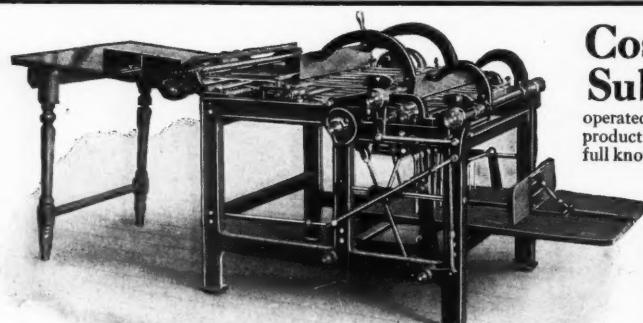


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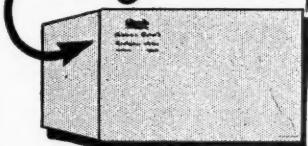
Mechanical features and what this folder will do for you will be cheerfully explained to any one interested.

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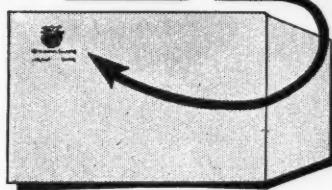
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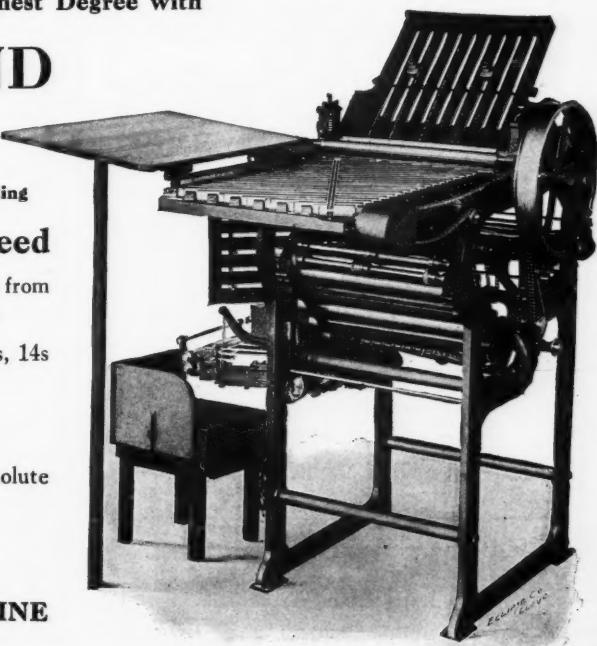
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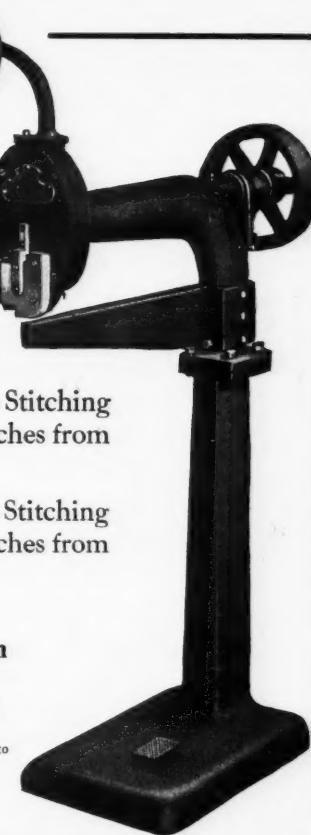
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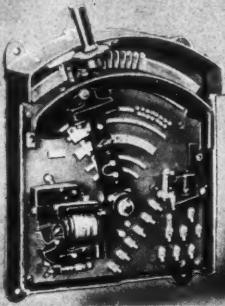
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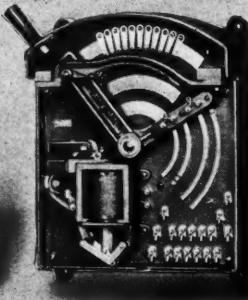
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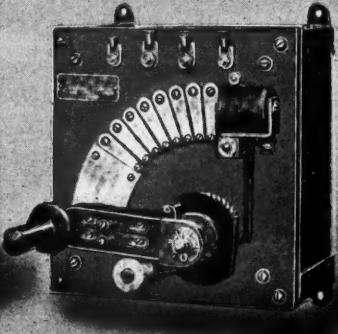
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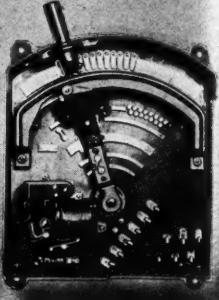
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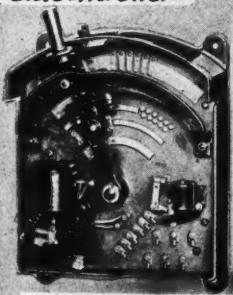
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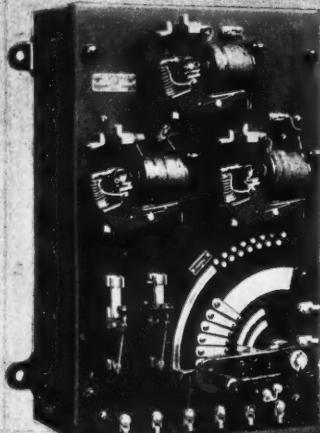
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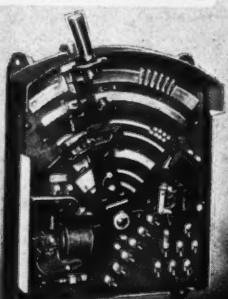
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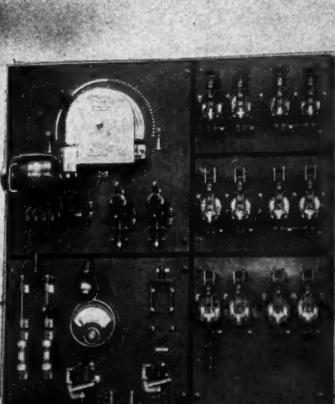
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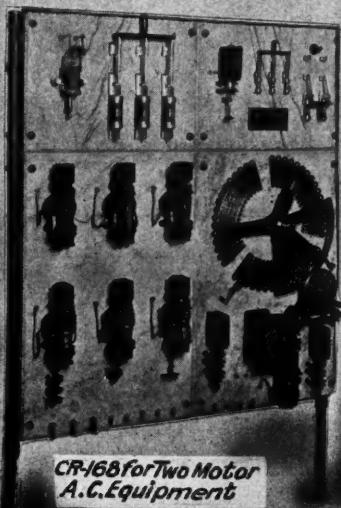
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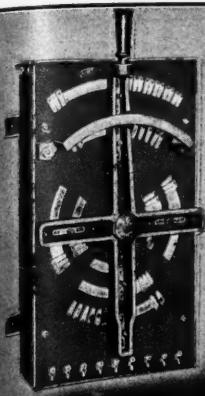
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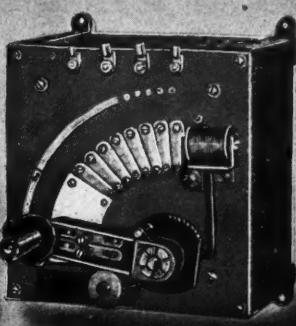
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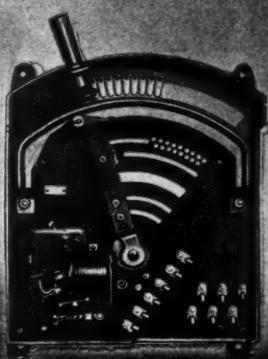
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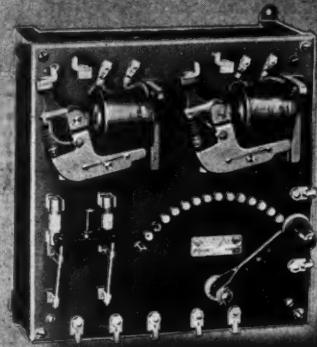
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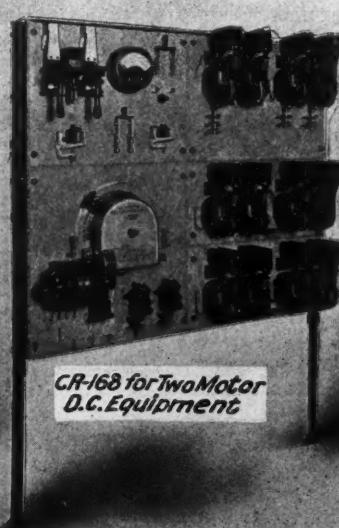
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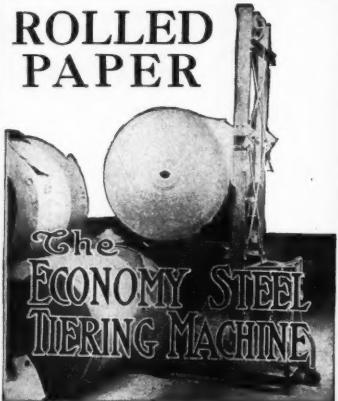
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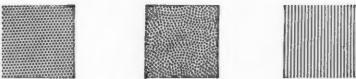
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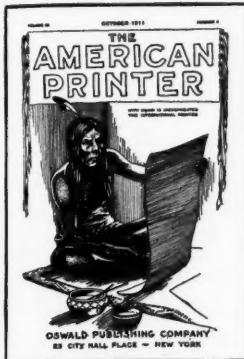
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